

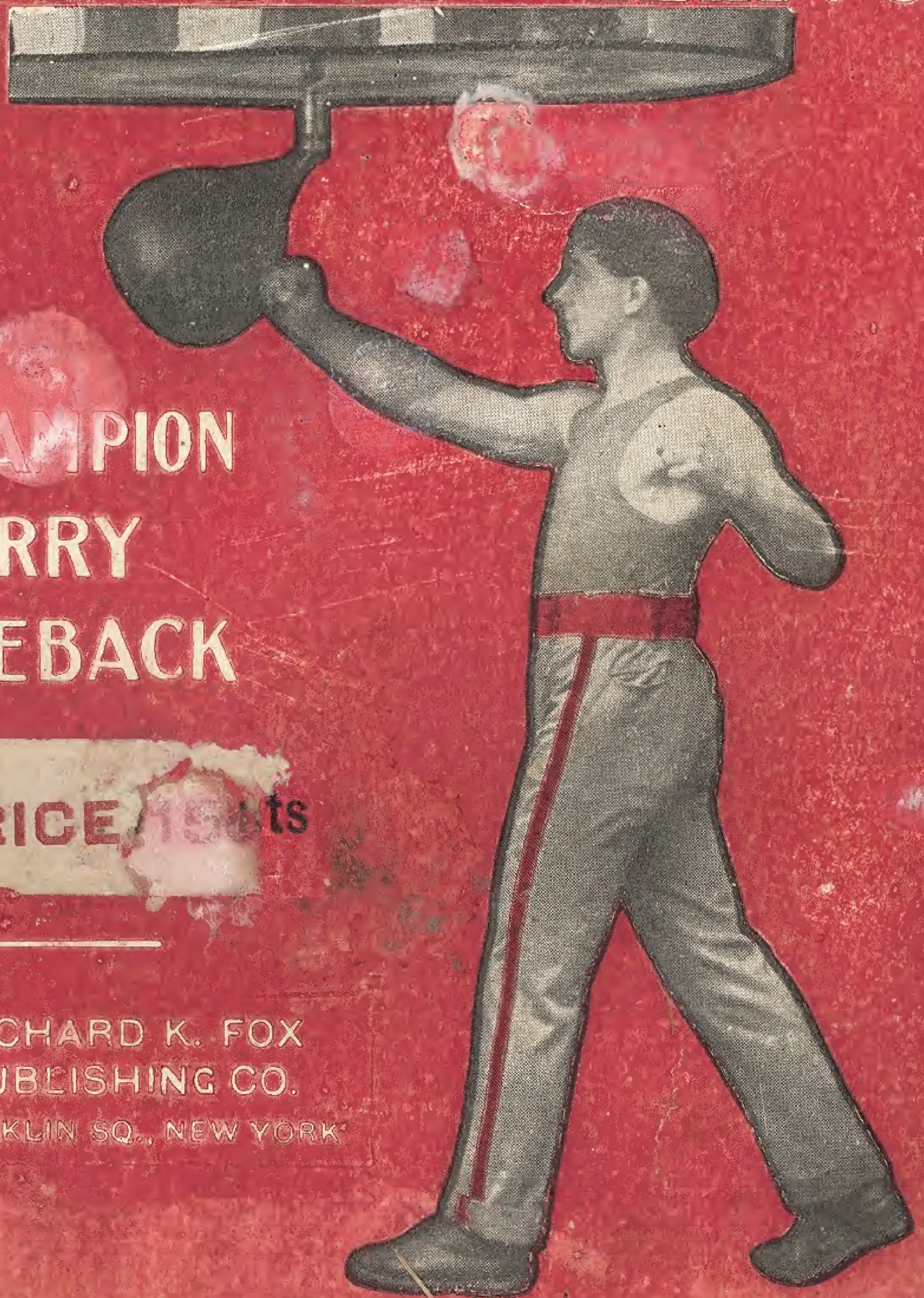
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SCIENTIFIC
BAGPUNCHING

BY
CHAMPION
HARRY
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RICHARD K. FOX

SCIENTIFIC BAG PUNCHING

BY
HARRY SEEBACK

POLICE GAZETTE CHAMPION AND HOLDER OF THE
RICHARD K. FOX GOLD MEDAL AND
CHALLENGER OF THE WORLD



RICHARD K. FOX PUBLISHING COMPANY
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CONTENTS

	PAGE
Introduction	7
Hints on Training	12
The Wrong Way	17
The Tattoo	19
Inward Tattoo	21
Right Lead	23
Left Lead	25
Short Hook	27
Hook and Elbows	29
Elbow and Fist Tattoo	31
Head Movement	33
Side Head Movement	35
Head, Elbows and Fists	37
Back Movement	39
Back Movements with Head Blows	41
Floor Bag—Outer Tattoo	43
Floor Bag—Inner Tattoo	45
Floor Bag—Hook Blows	47
Floor Bag—Hook and Elbow	49
Floor Bag—Feet and Fists, No. 1.....	51
Floor Bag—Feet and Fists, No. 2.....	53
Floor Bag—Strapped	55
Punching with the Feet	57
Side-Wall Bag	59
Knee Movements	61
Double Bag Punching, No. 1.....	63
Double Bag Funching, No. 2.....	65
Floor and Hanging Bag	67
Three Bags at Once	69
Punching Four Bags	71
Punching Seven Bags	73
Three Floor Bags	75
The Aerial Bag	77

ILLUSTRATIONS

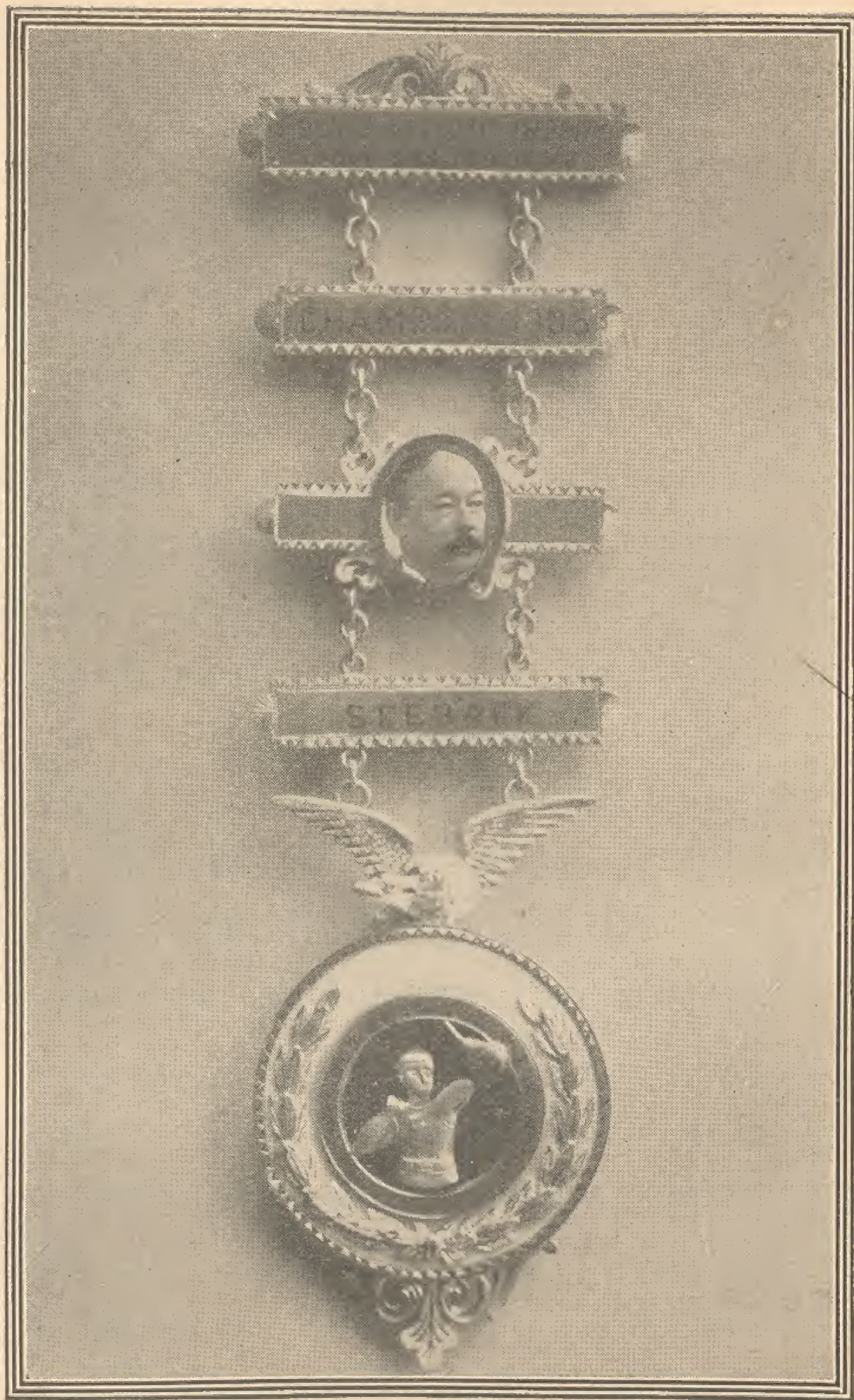
	PAGE
Richard K. Fox	2
The Police Gazette Championship Medal.....	8
Harry Seebach, Police Gazette Champion.....	10
The Wrong Way	16
The Tattoo	18
Inward Tattoo	20
Right Lead	22
Left Lead	24
Short Hook	26
Hook and Elbows	28
Elbow and Fist Tattoo	30
Head Movement	32
Side Head Movement	34
Head, Elbows and Fists	36
Back Movement	38
Back Movements with Head Blows	40
Floor Bag—Outer Tattoo	42
Floor Bag—Inner Tattoo	44
Floor Bag—Hook Blows	46
Floor Bag—Hook and Elbow	48
Floor Bag—Feet and Fists, No. 1.....	50
Floor Bag—Feet and Fists, No. 2.....	52
Floor Bag—Strapped	54
Punching with the Feet	56
Side-Wall Bag	58
Knee Movements	60
Double Bag Punching, No. 1.....	62
Double Bag Punching, No. 2.....	64
Floor and Hanging Bag	66
Three Bags at Once	68
Punching Four Bags	70
Punching Seven Bags	72
Three Floor Bags	74
The Aerial Bag	76

INTRODUCTION

There is no part of the body which bag punching does not develop, and while it does not produce great muscular development it results in symmetry of the human form with less actual effort than any other form of exercise. It has everything in its favor, and even the most severe critic can say nothing against it.

The usual athletic exercise becomes fearfully dull and tiresome when practiced alone, and only the most enthusiastic devotee has the courage to keep it up without companionship or audience.

With bag punching it is different and therein lies its chiefest charm. The student works alone, for the bag is company enough. He studies out and tries move after move, and always finds something new in that swinging ball of leather and rubber which is of interest to him. Just for



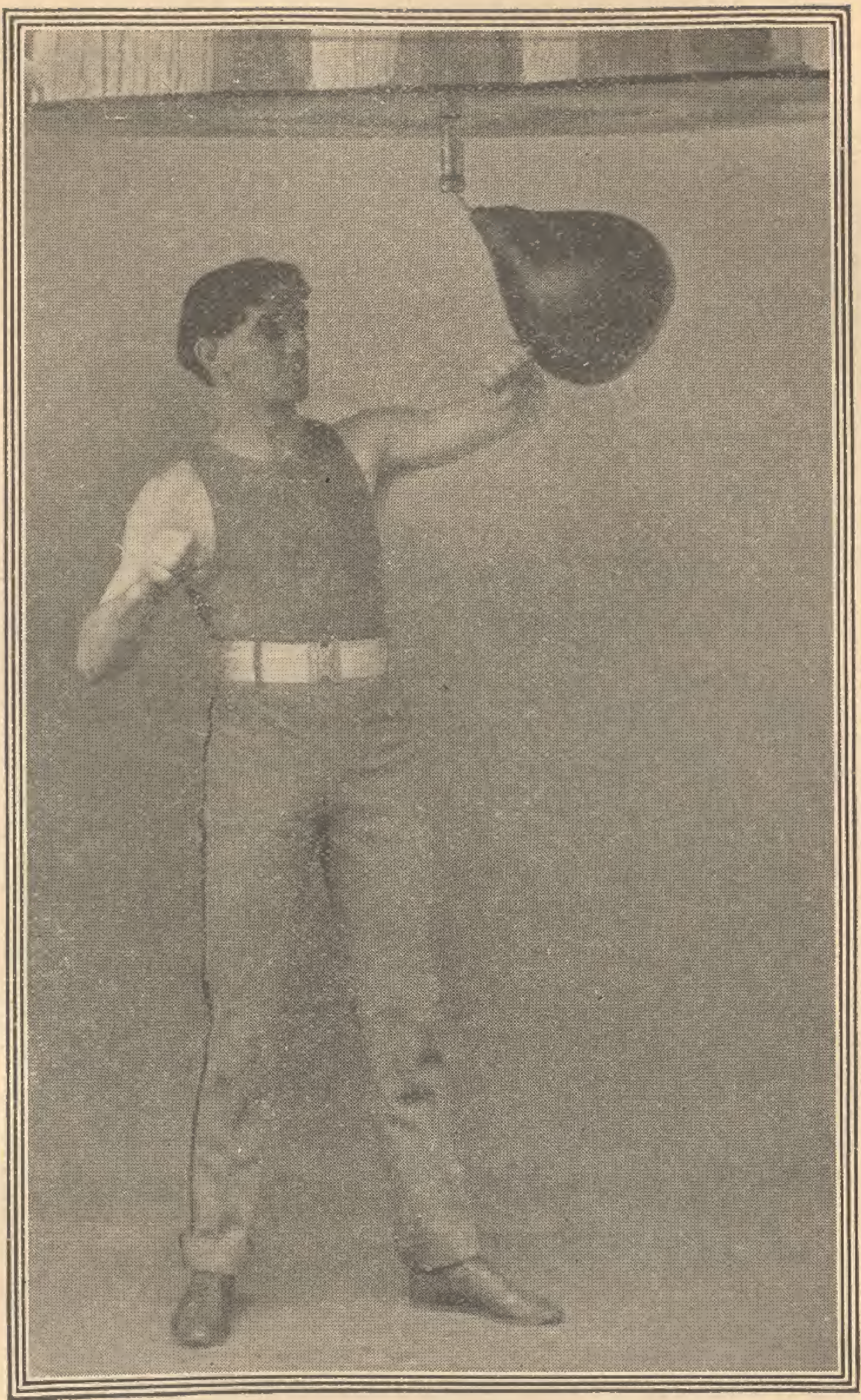
THE POLICE GAZETTE CHAMPIONSHIP MEDAL.

pure love of it I work at it several hours a day, even when I am busy with my theatrical engagements and I have never yet found it tiresome.

It has a beneficial effect upon every muscle in the human system, quickens the eye, and makes a performer wonderfully accurate. It would be a difficult matter for a consistent bag puncher to be ungraceful. I do not say this egotistically, because I eliminate myself so far as this is concerned, but from my observations of others who have become interested in and practice the art.

To a boxer it is of unestimable benefit, because he needs to be fast and accurate to gauge distances, and to know how to reach a certain given point quickly. It also enables him to deliver a series of blows with wonderful rapidity. It makes both hands equally available, which is a particularly strong point, for when the question is considered, why should a man, woman or child use one hand better than the other? Both are equal at the start. Why not keep them so?

Let any man spend half an hour or more a



HARRY SEEBACK, POLICE GAZETTE CHAMPION.

day punching the bag and the benefit derived will be so great as to be almost unbelievable. It is not difficult to learn, so long as he begins right, and a little perseverance and practice will soon enable him to become master of even the most intricate and difficult movements—which are not really so difficult as they would at first seem.

It is not work, it is play—play with a better physical condition at the end, a clearer brain, stronger muscles, and a brighter eye. It is the kind of play that stands off age and awkwardness, and when all is said and done, it is the kind you and every other man wants and should have.

TRAINING HINTS

If it should so happen that you have never had any experience in punching the bag, it will interest you to know that you will be able to learn it readily with no further instructions than this book. It would take a very large volume to contain all of the known movements in bag punching, but the foundation of them is here and all you will need is a good bag and a platform. The expense to start with will not be very large, but no matter what it is you will soon find out that it will be one of the best investments you have ever made.

You may not want to be a boxer, but it will certainly do you a world of good to learn how to use your hands, and how to strike a blow, and besides you will find it a fascinating and entertaining sport, of which you will never tire.

When you first start, don't work so hard as to

produce physical exhaustion. Practice a few minutes and then take a brief rest.

Learn one movement at a time, always remembering that accuracy is the main thing to be considered. Work slow and be sure. The greatest fault with beginners is vainly attempting to be speedy before they understand how to hit the ball. They lack precision from the start.

Learn one movement at a time and master it thoroughly before attempting another one, because in the different styles many of these preliminary movements are constantly repeated, and progress is much more rapid when the performer is familiar with the work.

When punching the bag always wear gloves which are made for the purpose. Keep the fist tightly clenched, and you will find that you will be better able to control the ball.

So far as a costume is concerned, that is optional, but I suggest a sleeveless shirt, gymnasium pants and boxing shoes. Wear nothing that will impede the free movement of the body.

Of course, if you intend to take off weight—and there is nothing that will do the trick quicker than working with a bag—you will wear a sweater. But don't forget the most important item of a rub down when you have finished. Use a coarse towel and rub vigorously until the skin glows, and then follow with a cold sponge bath, which has a most invigorating effect.

In taking up any unusual exercise the muscles will probably become stiff and tender to the touch. A good liniment is composed of two parts witch hazel, one part 95% alcohol, and small quantity of arnica. This may be used liberally and after the soreness has disappeared the arnica can be dispensed with. A use of such a simple lotion as this is beneficial when used after taking exercise of any kind. It is soothing, stimulates mildly and closes the pores.

I assume that the average pupil knows enough to breathe through the nose instead of the mouth. Take the air into your system properly and your health will be greatly improved. The mouth was

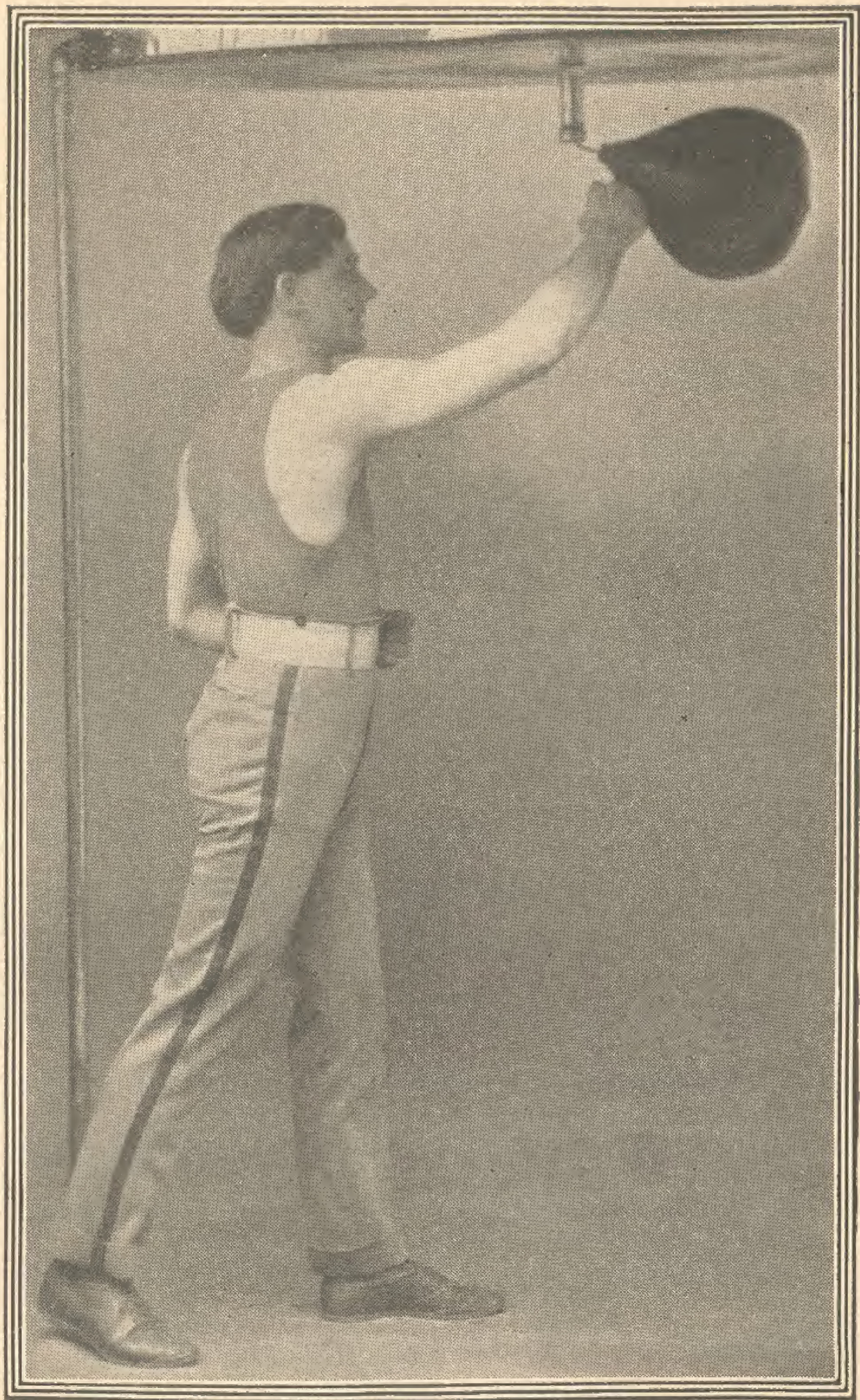
not made as a means of introducing air into the lungs except in cases of emergency. When working with the bag breathe regularly.

Above all things, abandon heavyweight lifting. Leave big dumb-bells alone, for they will retard your speed.

Personally I prefer the pear-shaped bag, although that is to a great extent, a matter of personal taste and opinion.

The market is flooded with many patent punching bag platforms, nine-tenths of which are absolutely worthless. The most practical I have seen yet is the one invented by George McFadden and which is sold by the *Police Gazette*.

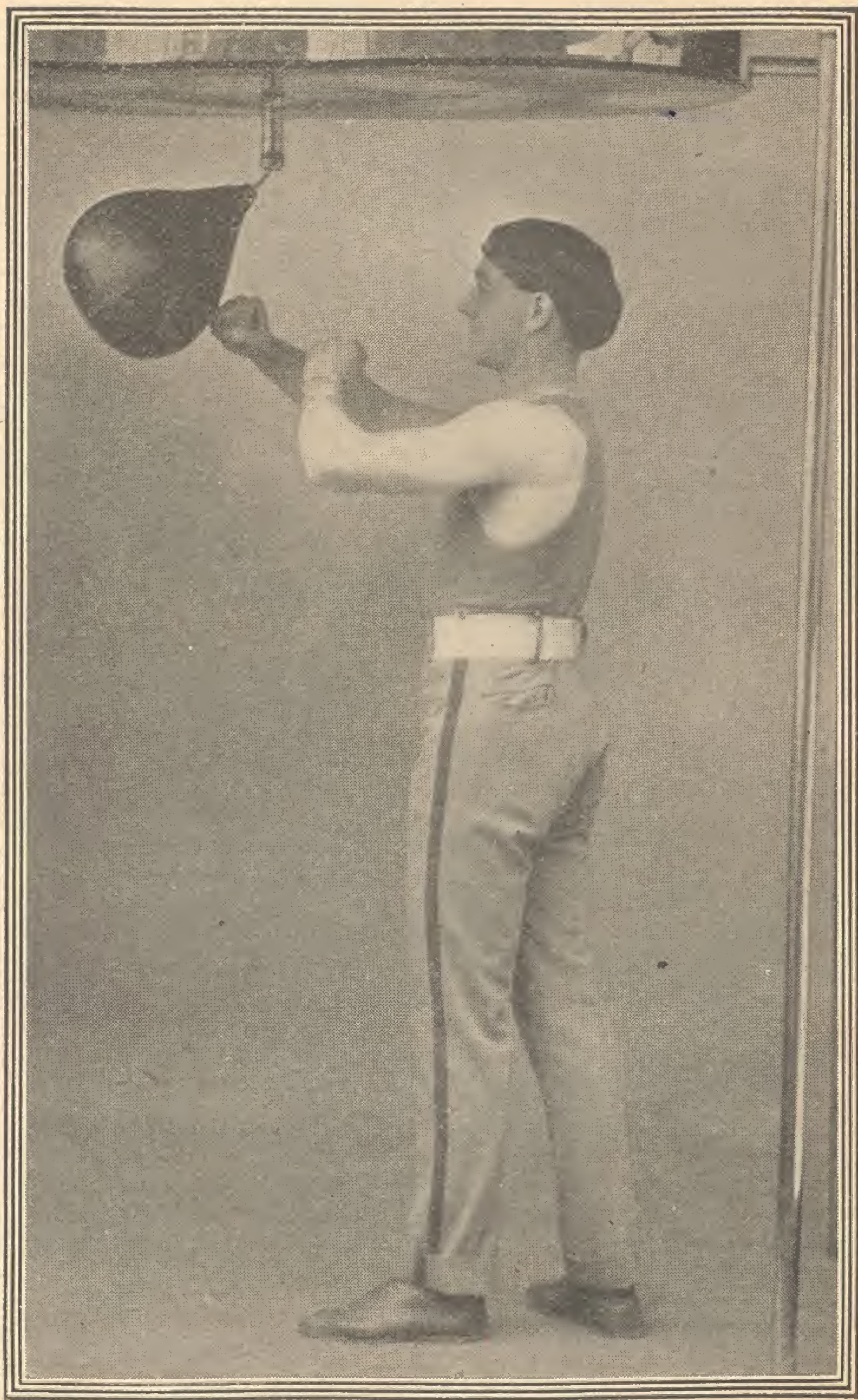
But assuming that you have no platform of any kind, there is nothing to prevent you from getting a bag and swivel, and working on the floor and side-wall movements, which can be varied enough to make it decidedly interesting.



THE WRONG WAY.

THE WRONG WAY

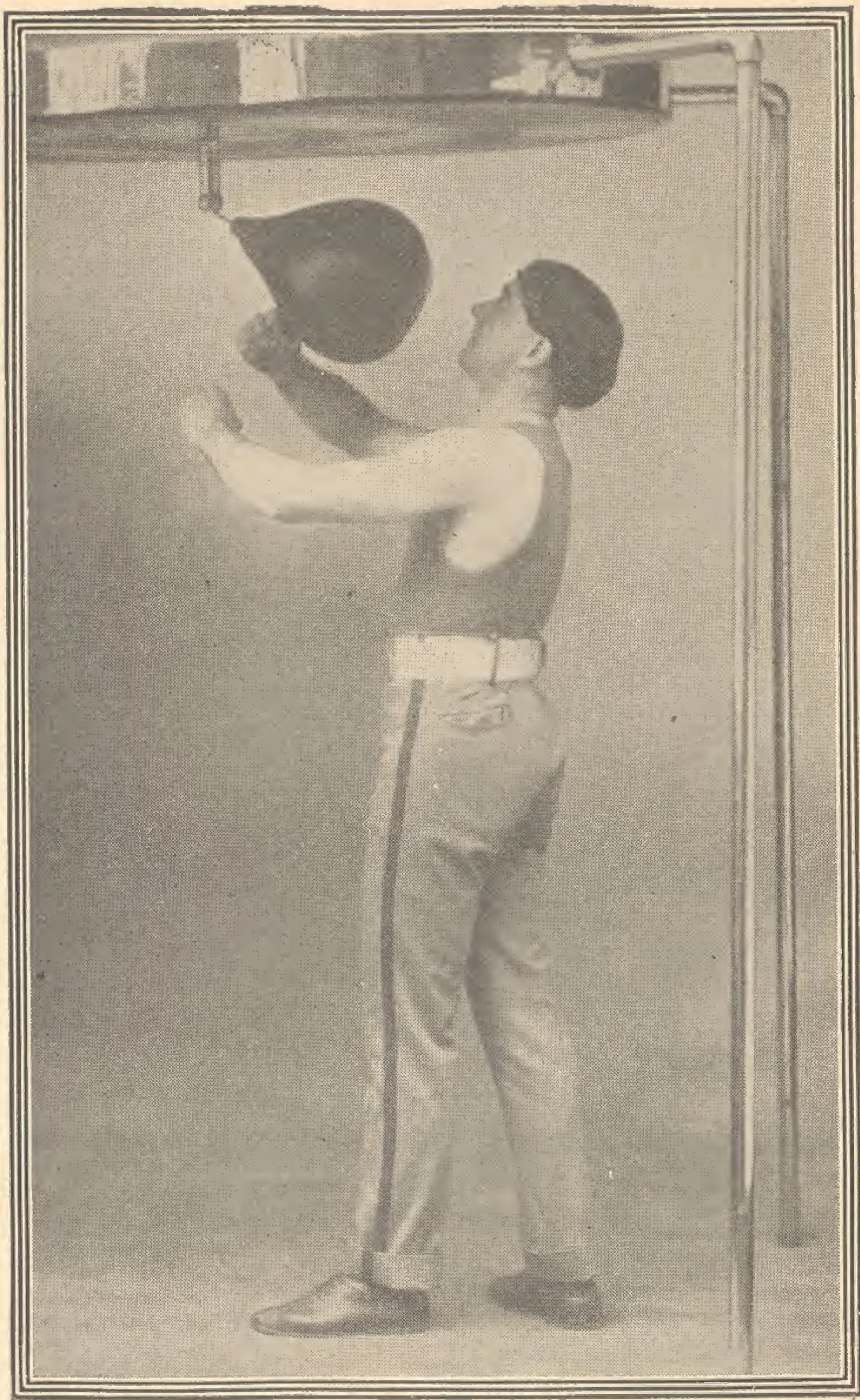
Never strike a bag near the cord in ordinary bag punching. The blow is sometimes used, however, at the finish of a series of movements to break the cord for effect.



THE TATTOO.

THE TATTOO

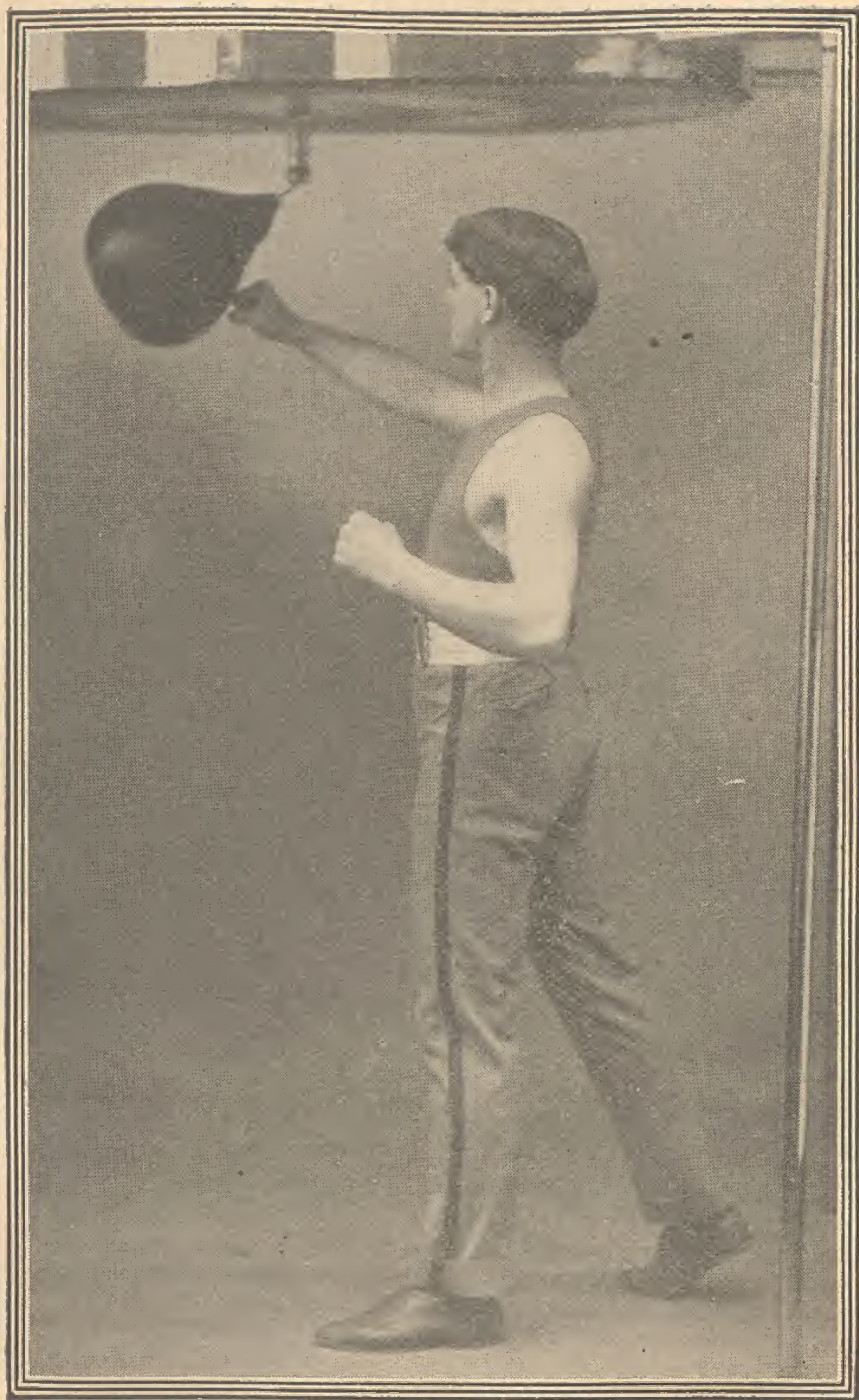
This is a simple movement and is one of the first usually to be learned. The amateur usually attempts to do it by striking with the fists like delivering a blow and the rhythm of the movement is lost. It is performed by a rolling motion of the fists, striking the bag on the right and left alternately, the fists circling around each other.



INWARD TATTOO,

INWARD TATTOO

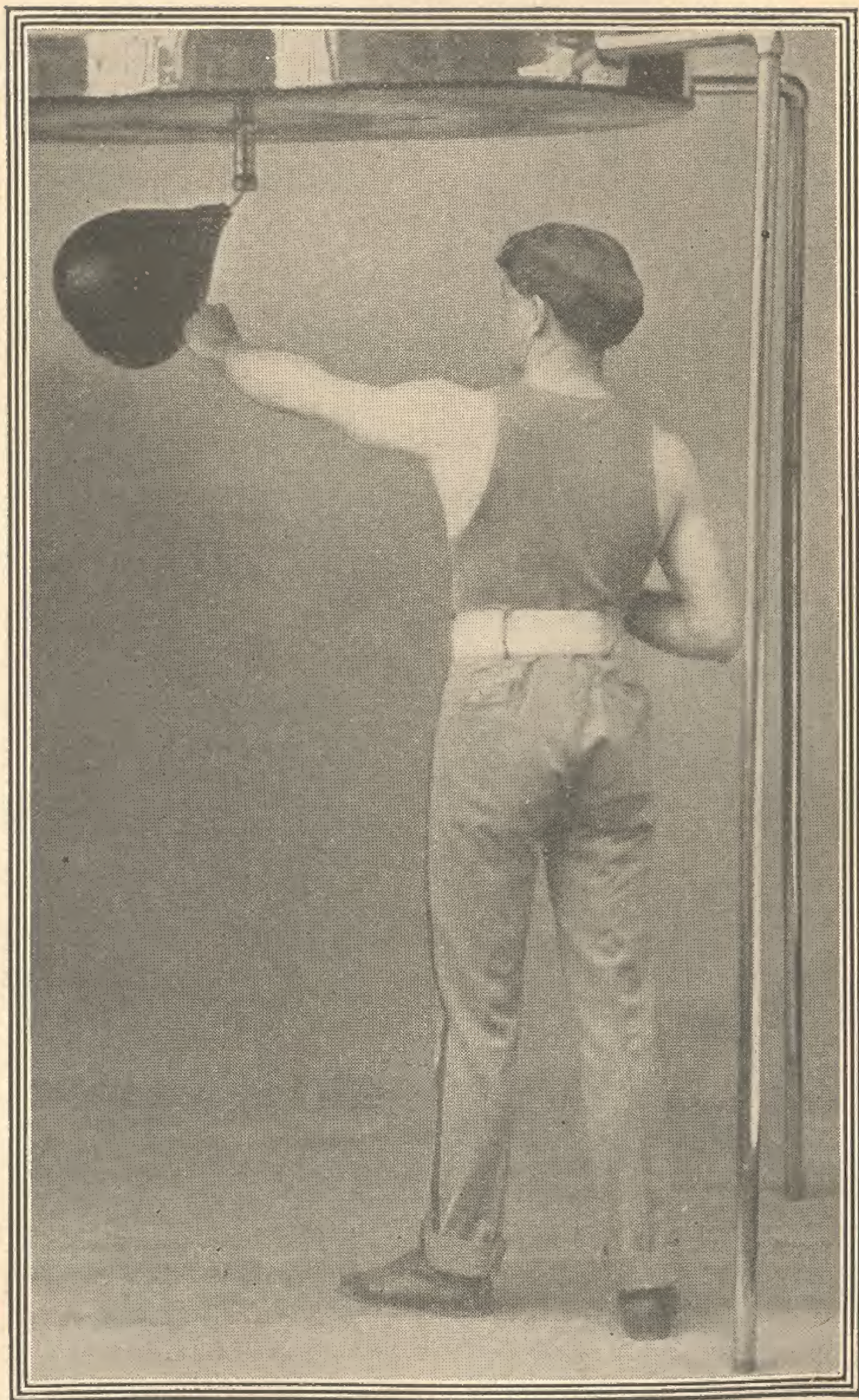
Stand in the same position as for the outward tattoo, but instead of striking at the bag so as to force it away from you, use the reverse movement, bringing it towards you, at the same time throwing back the head as shown in the illustration.



RIGHT LEAD.

RIGHT LEAD

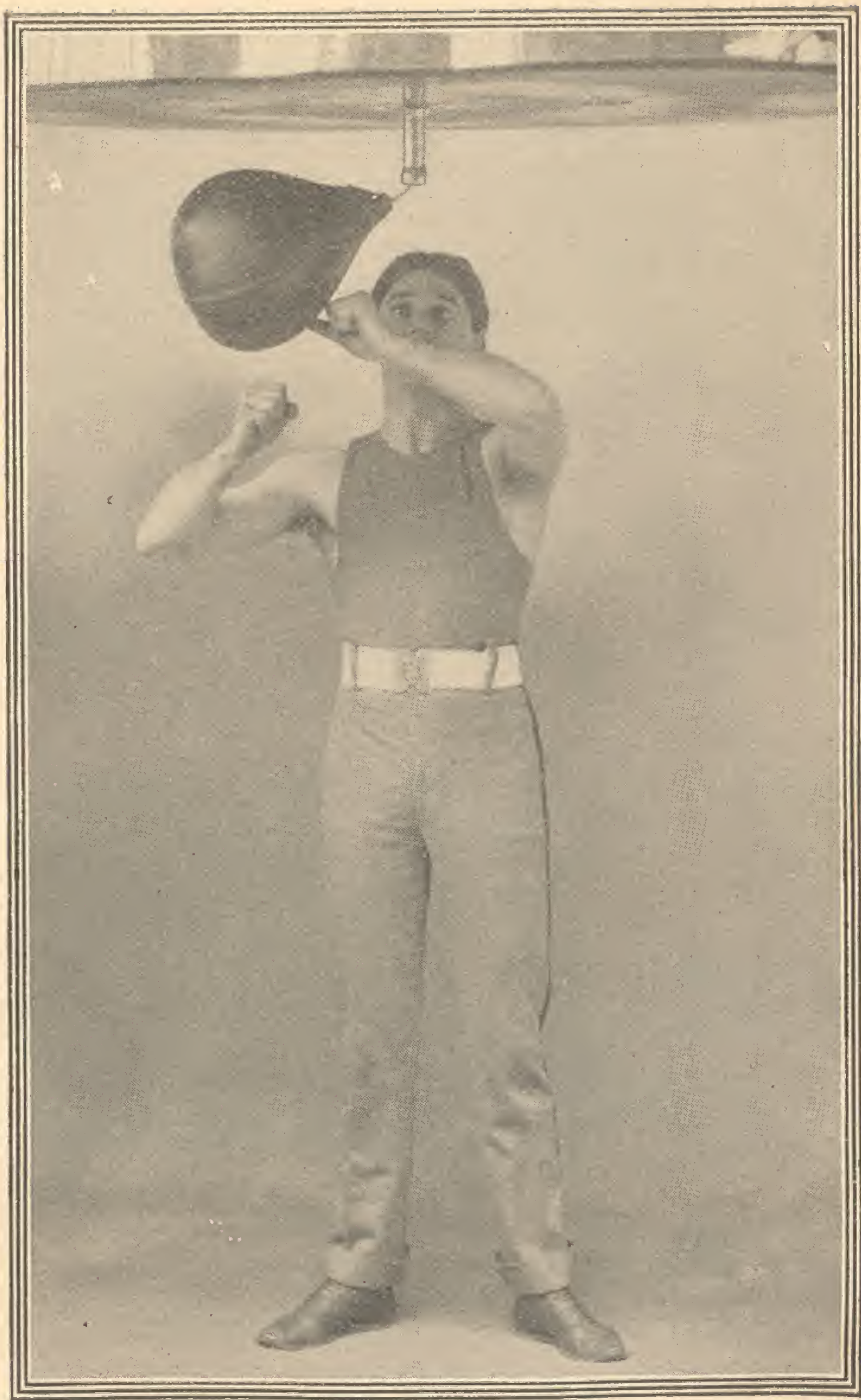
Get in position as shown by the opposite illustration and lead with the right for the ball, delivering the blow squarely with the knuckles of the fist; meet it on the rebound with a similar blow, and continue until the ball is well under control, and it becomes possible to deliver the blows with precision.



LEFT LEAD.

LEFT LEAD

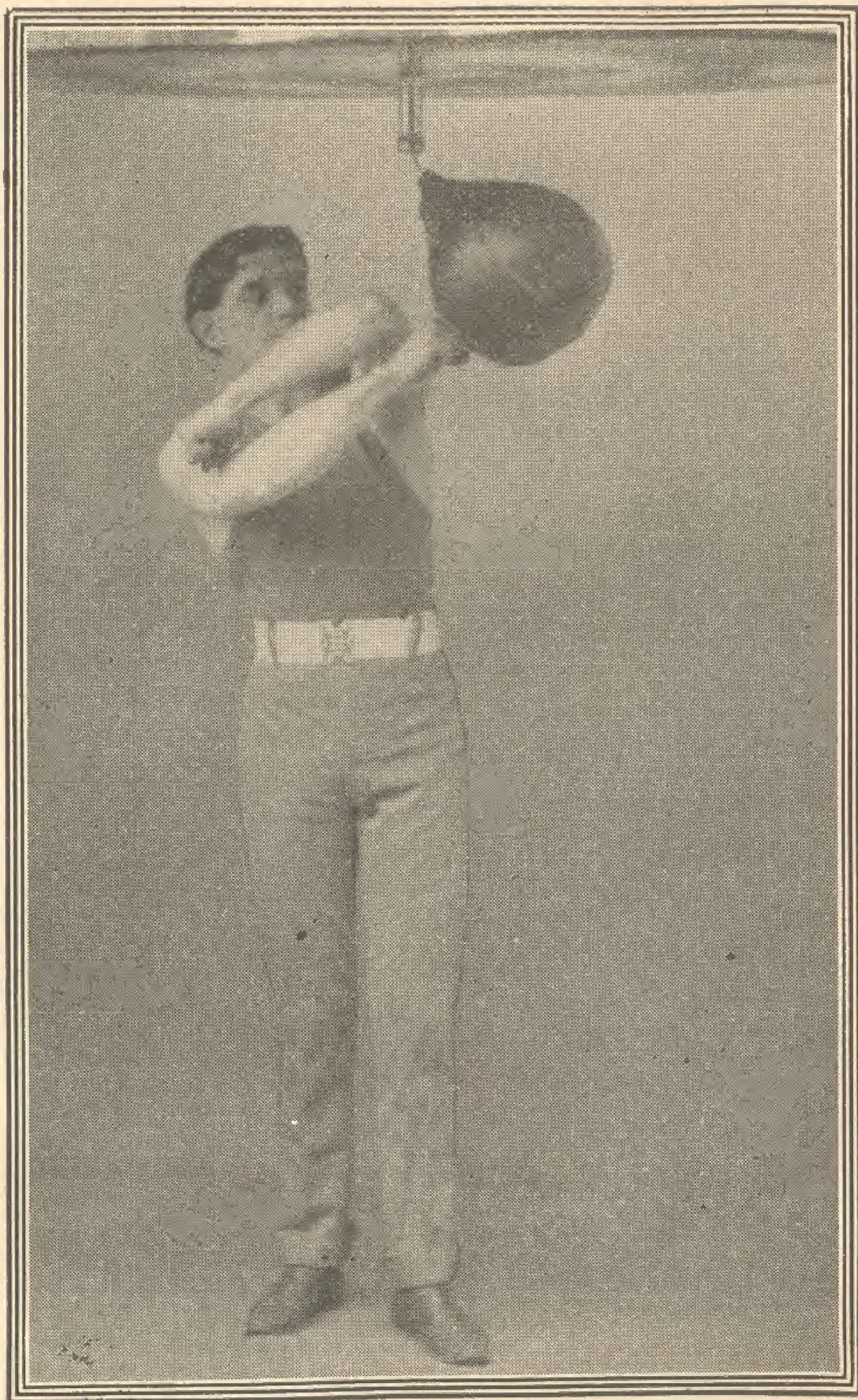
This is a continuation of the preceding movement, the only difference being that the left hand is used instead of the right. Continue until it is possible to strike accurately, and then alternate with the right always taking care to meet the ball fairly on the rebound.



SHORT HOOK.

SHORT HOOK

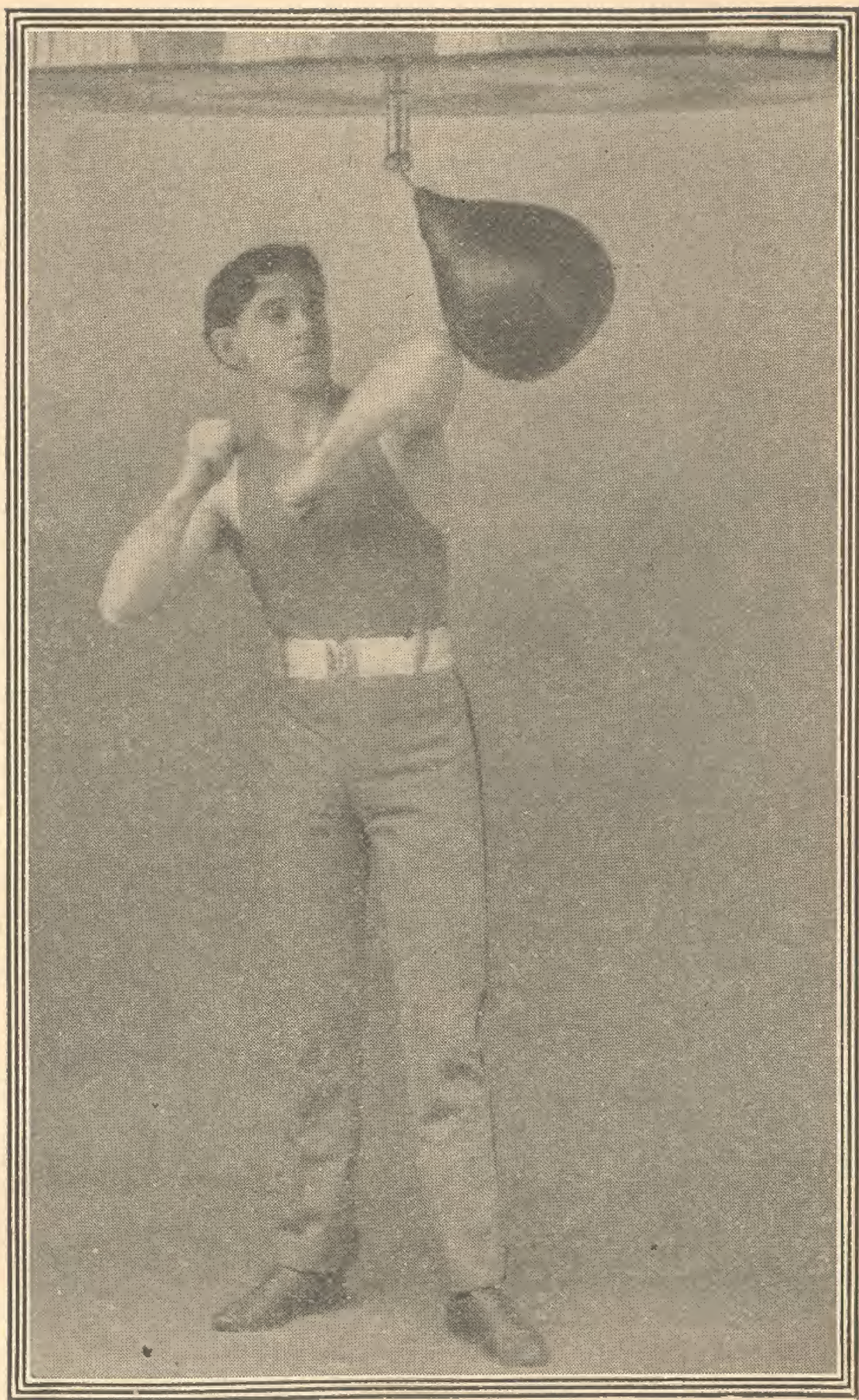
The short hook is preliminary to a very effective series of blows, but it must first be mastered completely before any attempt is made to elaborate upon it. Always remember that accuracy is the main point and that speed can be developed later. The blow is struck as shown in the opposite illustration, first with one fist and then with the other.



HOOK AND ELBOWS.

HOOK AND ELBOWS

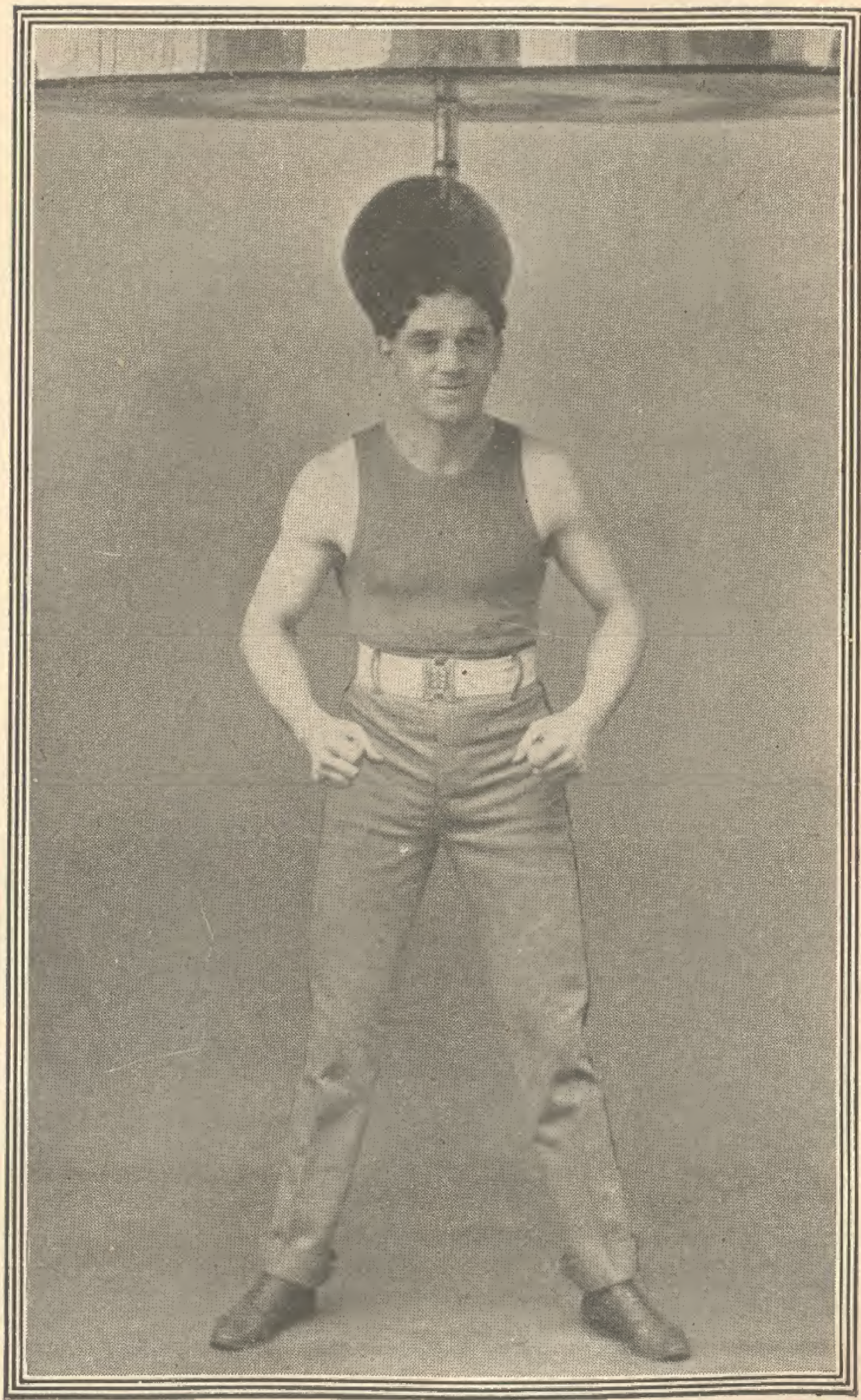
This movement follows the plain hook blow and can be easily mastered with a little practice. Strike the bag with the left elbow, and meet the rebound with the right fist. Then allow the bag to rebound and strike it with the right elbow, and on the rebound meet it with the left fist. It may seem intricate and difficult at first, but keep at it until you succeed.



ELBOW AND FIST TATTOO.

ELBOW AND FIST TATTOO

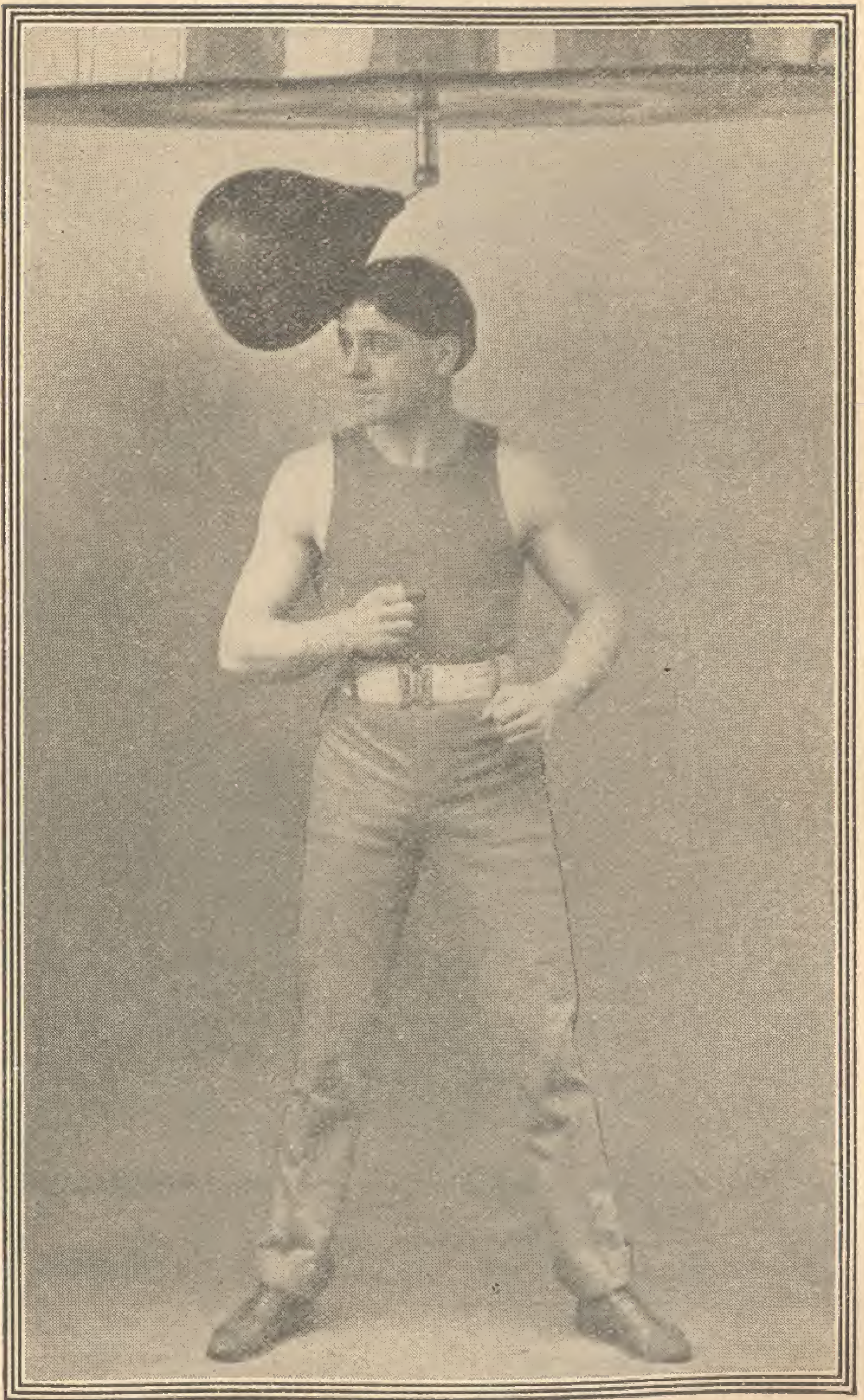
Strike the bag first with right fist, then left elbow, then bring right fist directly under elbow as shown by illustration, and strike it again with right fist, then elbow, then bring the right fist above left elbow and strike it again. Let the bag rebound to the other side and go through these same movements, only using the left fist and right elbow.



HEAD MOVEMENT.

HEAD MOVEMENT

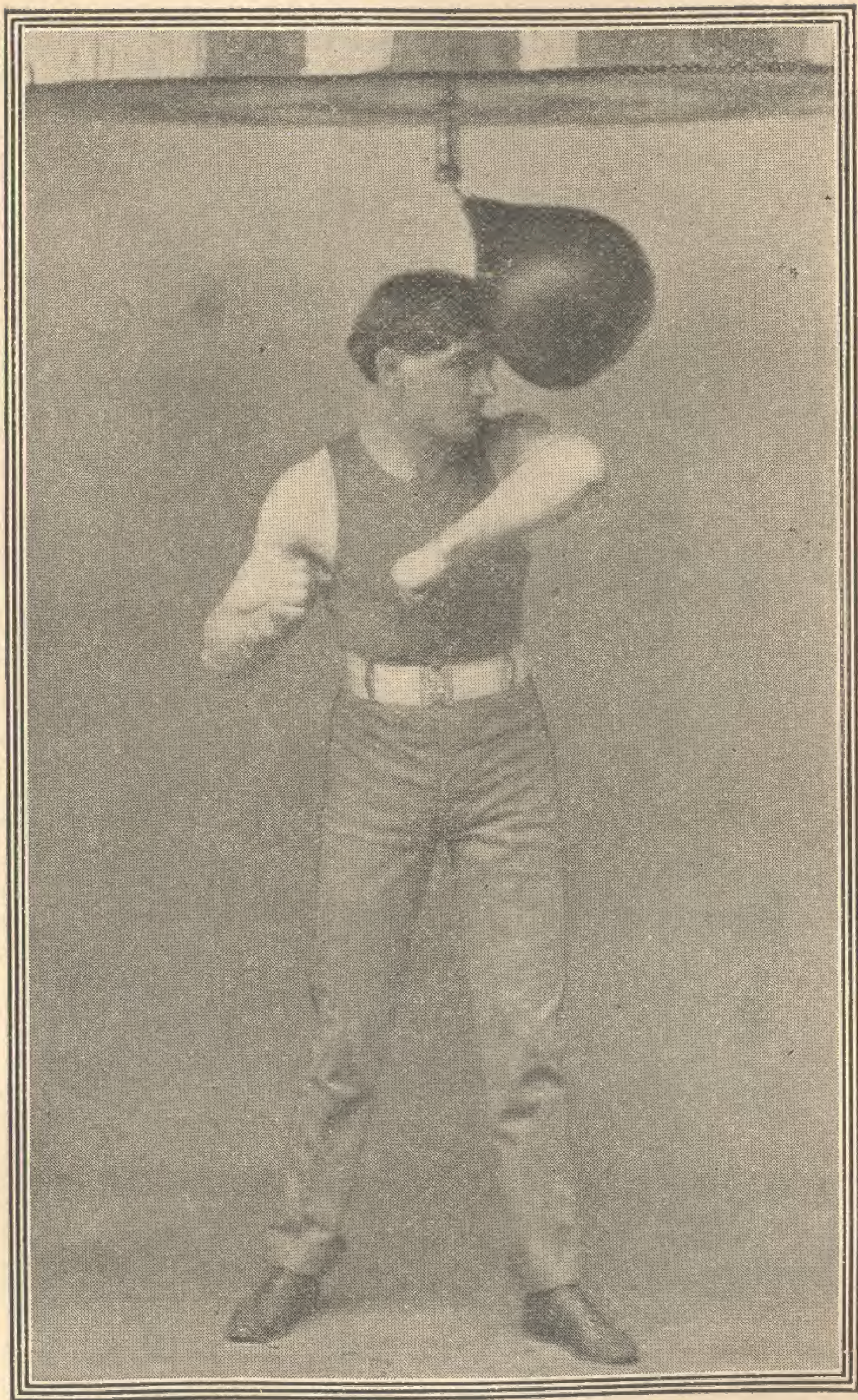
This is a good exercise for the development of the neck, but it is not as simple as it looks. Butt the bag with the forehead with sufficient force to force it to the platform and rebound smartly and strike the opposite side. It will pass over the lowered head, and on the second rebound meet it with the back of the head as shown in the illustration.



SIDE HEAD MOVEMENT.

SIDE HEAD MOVEMENT

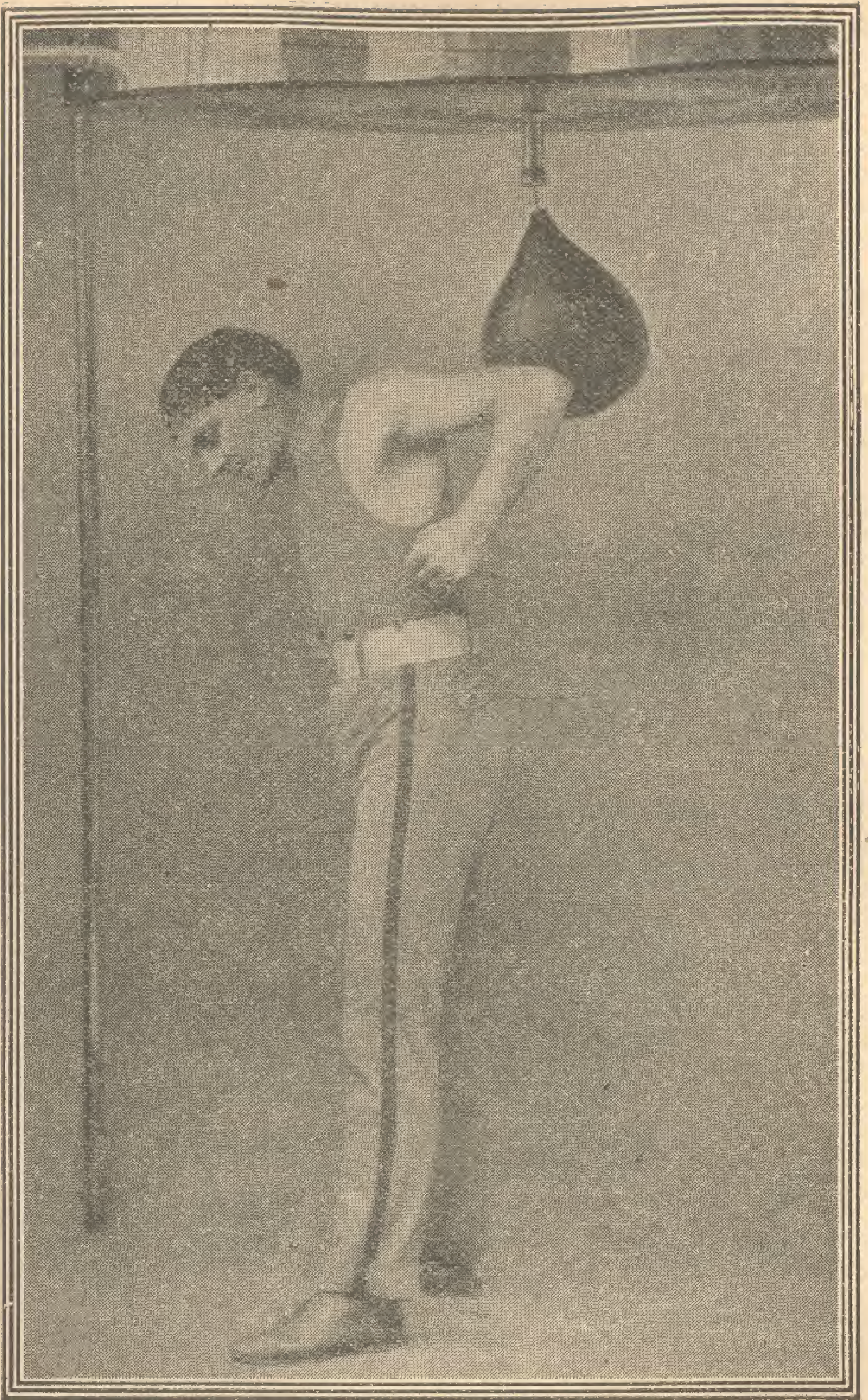
Another head exercise, very similar to the preceding one, except that the bag, instead of receiving its impetus from blows delivered by the front and back of the head, is struck by the sides of the head.



HEAD, ELBOWS AND FISTS.

HEAD, ELBOWS AND FISTS

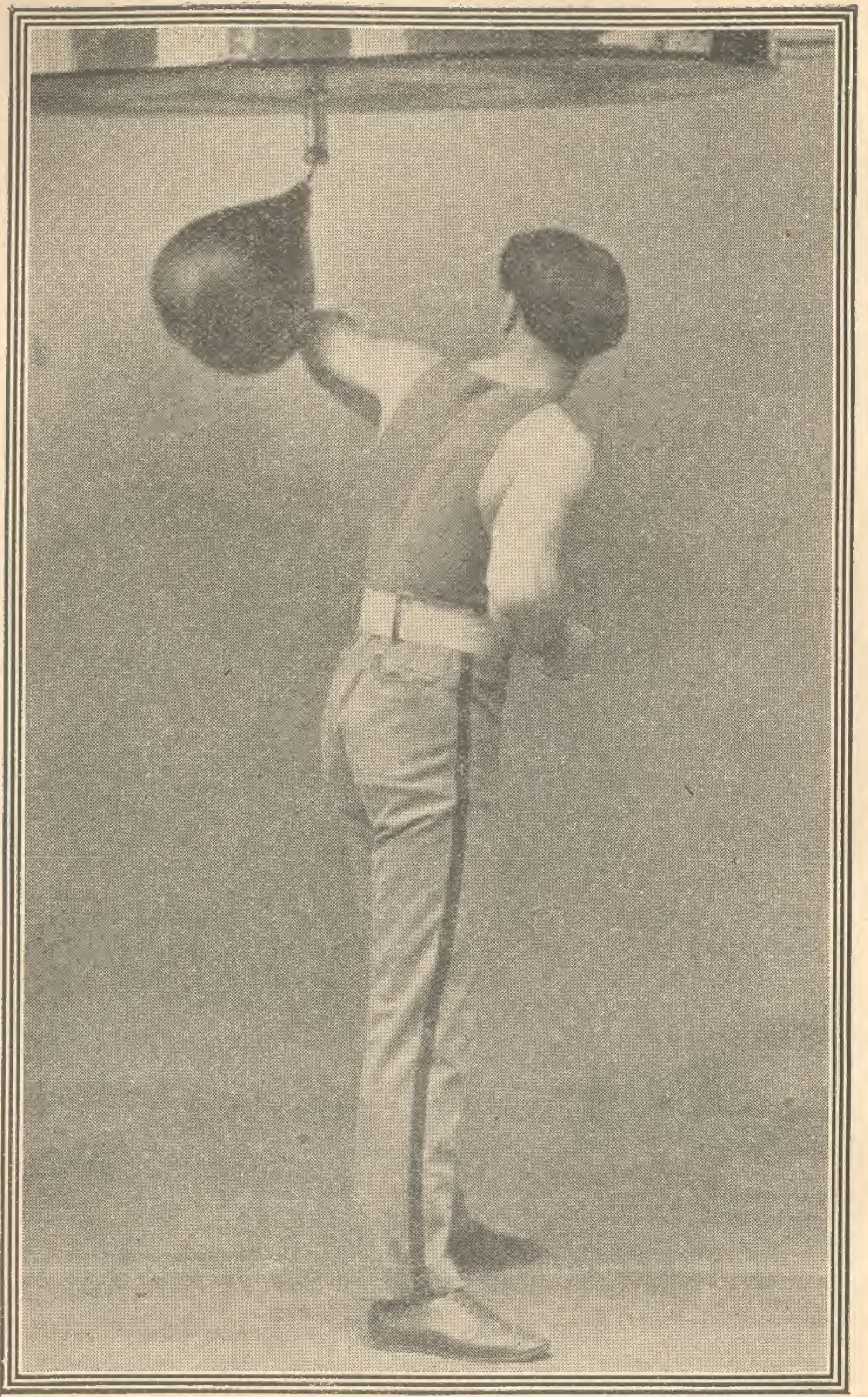
After the two head movements have been mastered this exercise can be practiced. The first blow delivered is with the left elbow, the head meets it on the rebound and on the second rebound meet it with the right fist. Let it bound to the opposite side after this blow, and as it rebounds meet it with the right elbow, on the second rebound meet it with the head and on the third the right fist. An alternate movement which may be continued indefinitely.



BACK MOVEMENT.

BACK MOVEMENT

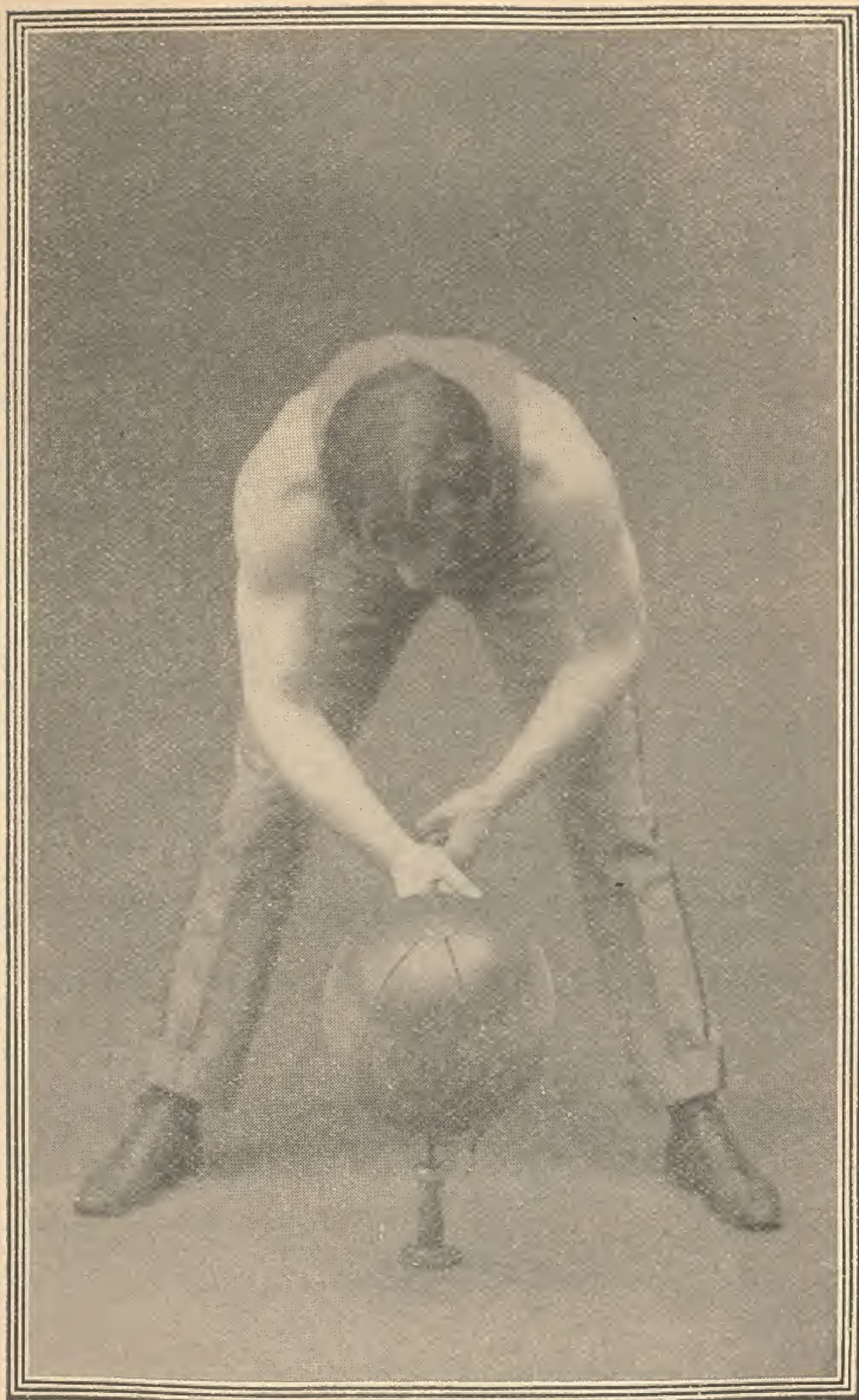
Get in position as shown by the illustration opposite. Strike the bag a backward blow with the left elbow and as it rebounds meet it with the right elbow. Continue the movement, striking alternately with right and left elbows.



BACK MOVEMENT WITH HEAD BLOWS.

BACK MOVEMENTS WITH HEAD BLOWS

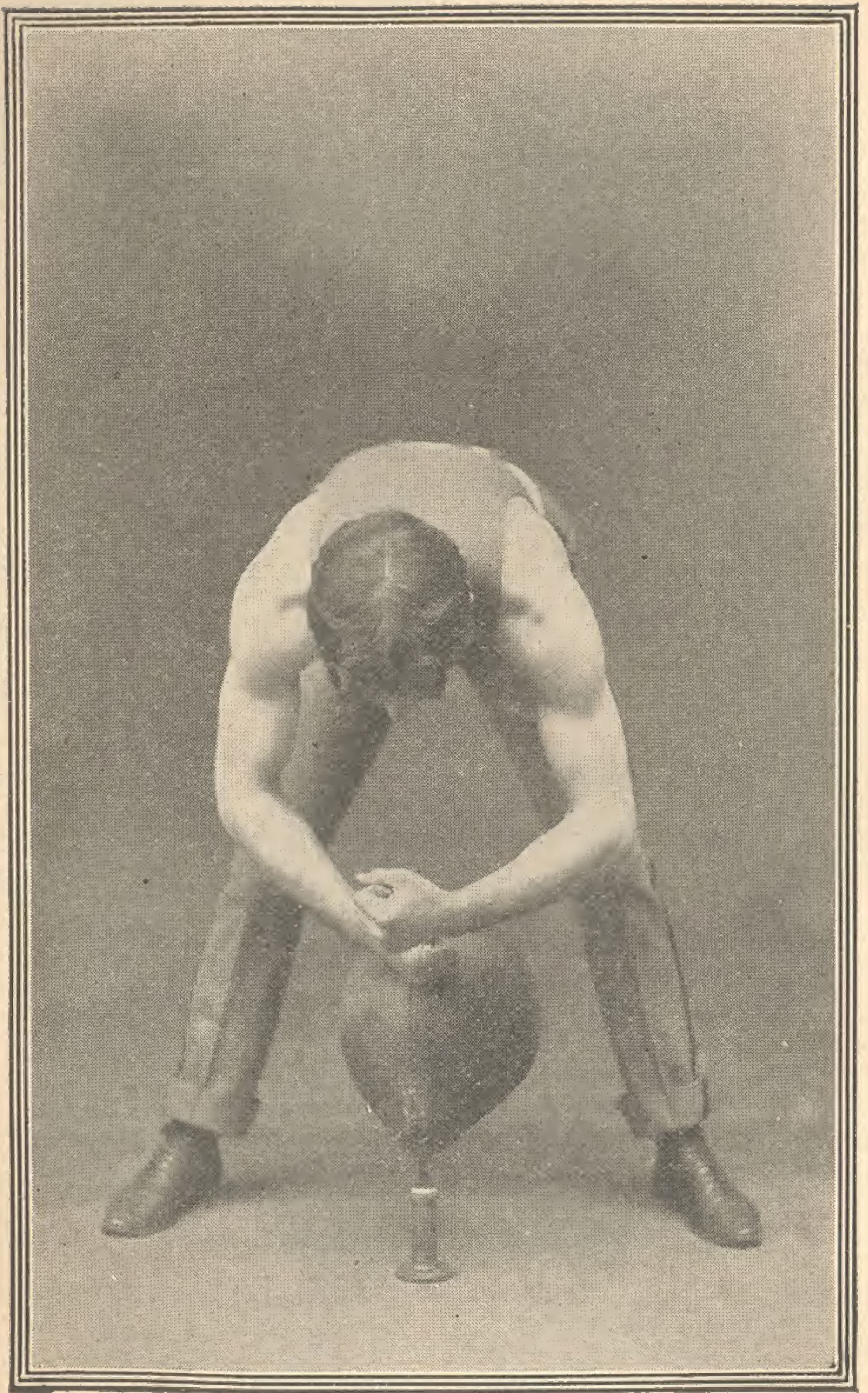
Begin by striking the bag with the back of the left elbow, as in the previous exercise, but as it rebounds meet it with the head and on the second rebound strike it with the right elbow. The exercise is the same as the back movement, except that the head blow is alternated with the elbow punches.



FLOOR BAG—OUTER TATTOO.

FLOOR BAG—OUTER TATTOO

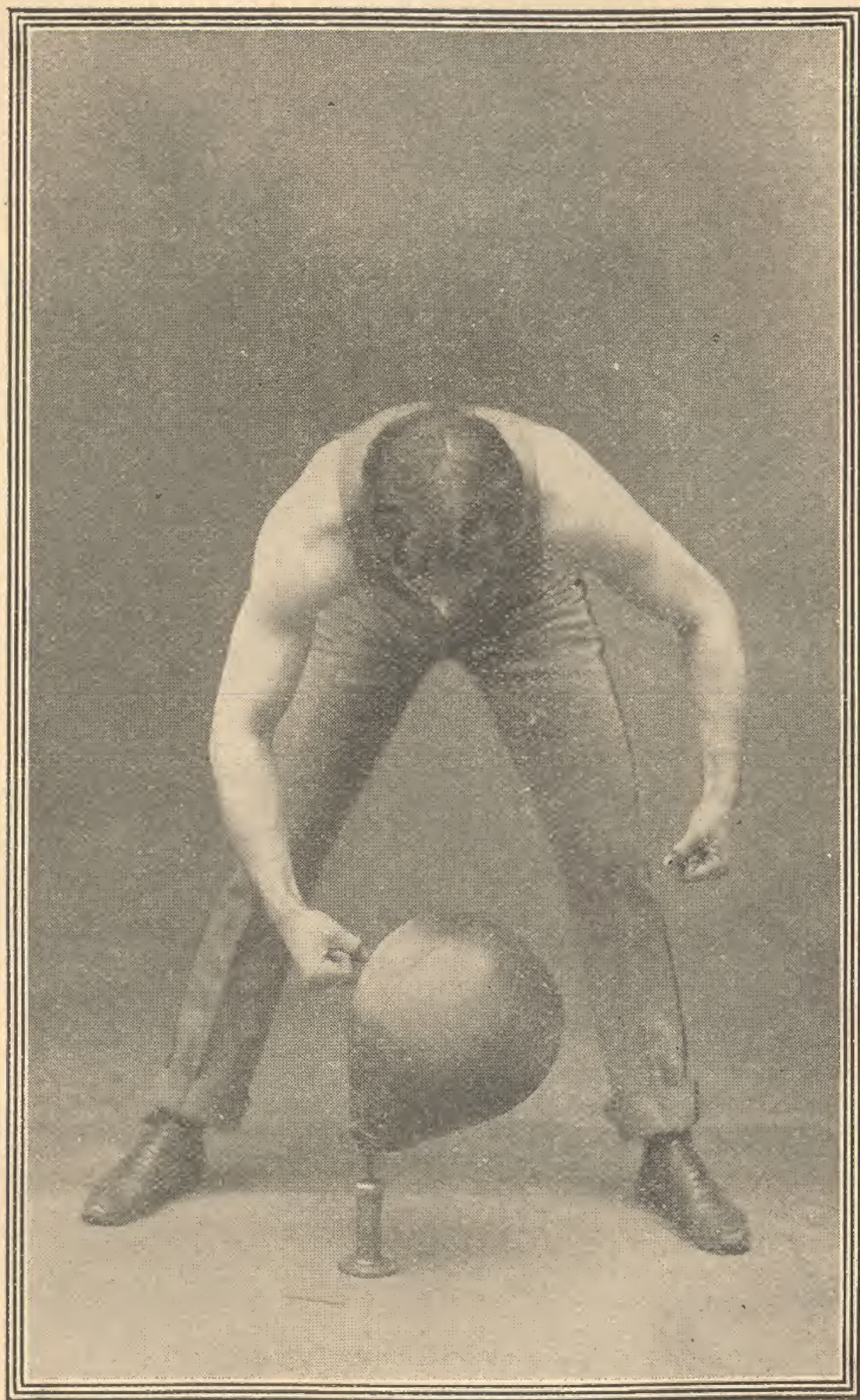
After the swivel has been firmly fastened to the floor stand directly over the bag with the feet spread apart so the bag will have full swing. Strike with the right and left fists alternately, sufficiently hard to force it to the floor and rebound smartly. (See next exercise).



FLOOR BAG—INNER TATTOO.

FLOOR BAG—INNER TATTOO

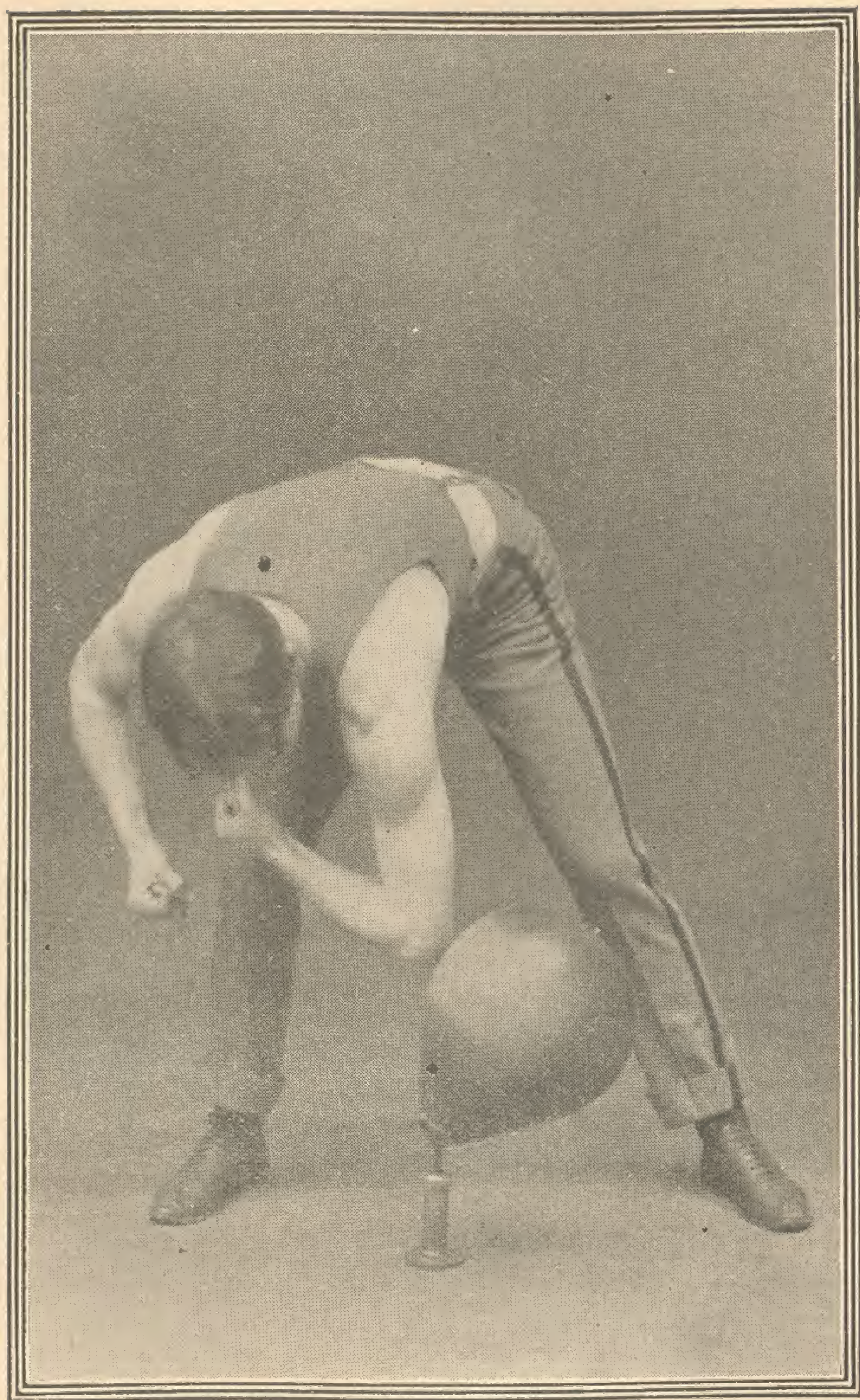
After the outer tattoo strike the bag smartly enough to cause it to bound to the floor at a point between the legs, and continue the tattoo as shown by the accompanying illustration. An effective movement can be performed by the alternative right and left forward blows and right and left backward blows.



FLOOR BAG—HOOK BLOWS.

FLOOR BAG—HOOK BLOWS

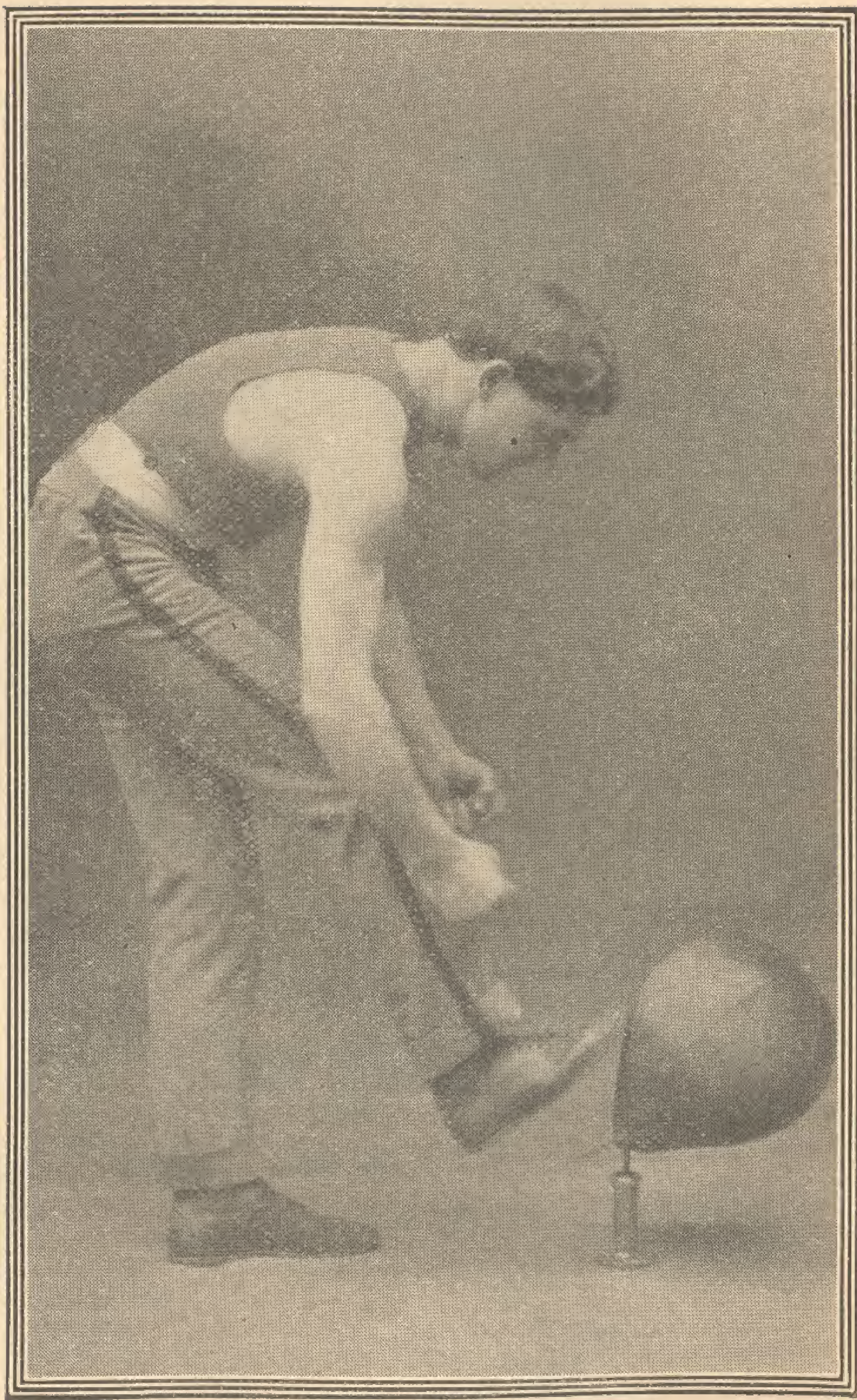
This is the ordinary hook movement shown in a previous exercise with the suspended bag. But it can be used just as well with the floor bag, and with equal rapidity and effectiveness. The main thing to be considered, however, as stated, is accuracy, without which any attempt at bag punching is bound to be a failure.



FLOOR BAG—HOOK AND ELBOWS.

FLOOR BAG—HOOK AND ELBOW

This is a great movement when performed properly, but it needs very little explanation, in view of the fact that it is illustrated and commented upon in a previous exercise known as Hook and Elbows, and performed with the swinging bag. The same routine is gone through with, the only difference being that while in the first case the bag hangs free, in this instance the swivel is made fast to the floor.

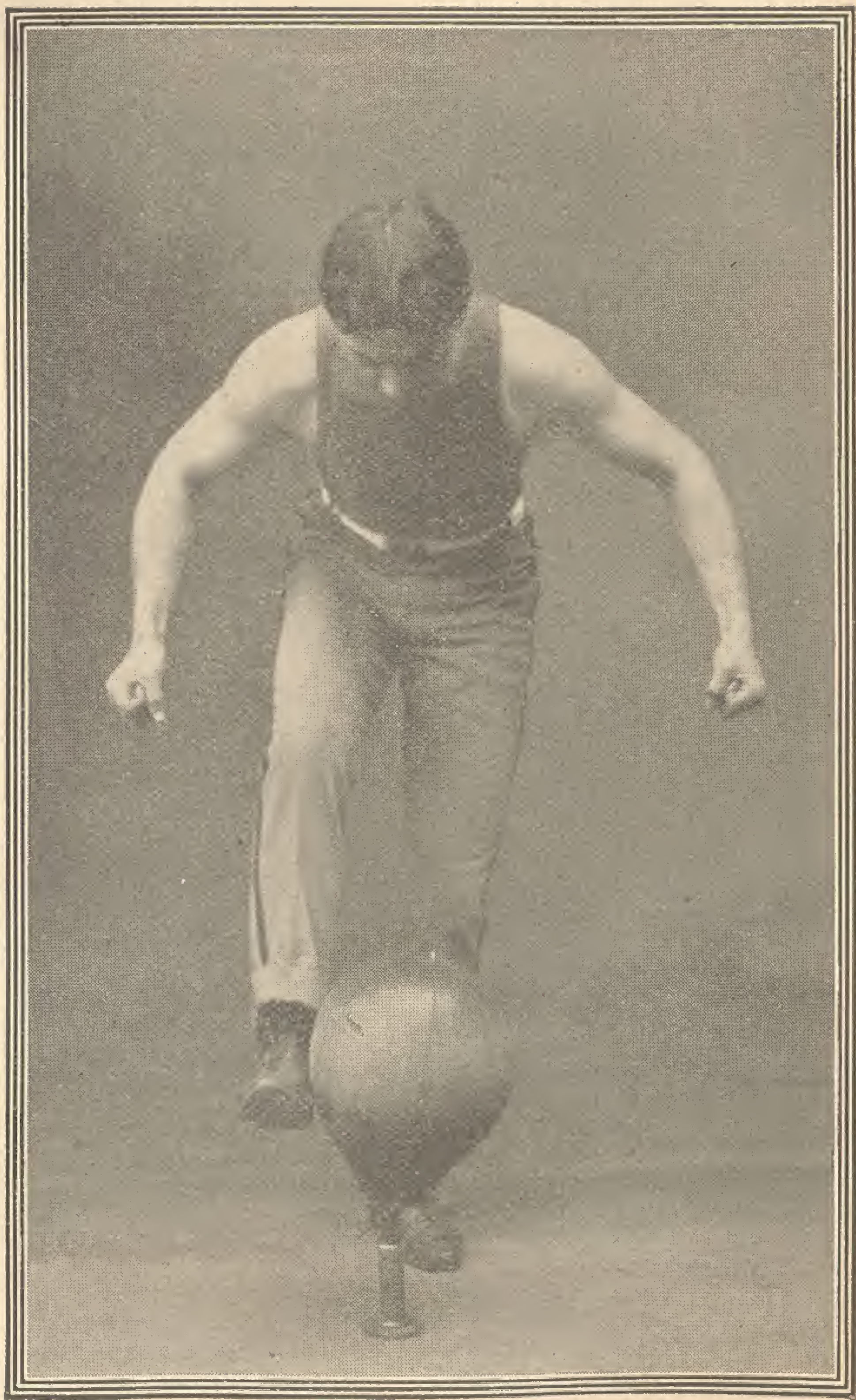


FLOOR BAG—No. 1. FEET AND FISTS.

FLOOR BAG—FEET AND FISTS

No. 1

Start the movement with a blow with the right fist, meet it on the rebound with the left fist; on the second rebound strike it with the left foot. Follow this with the left and right fists; then with the right foot and so on. This is more difficult than it would at first seem, but all that is necessary to success is continual practice.

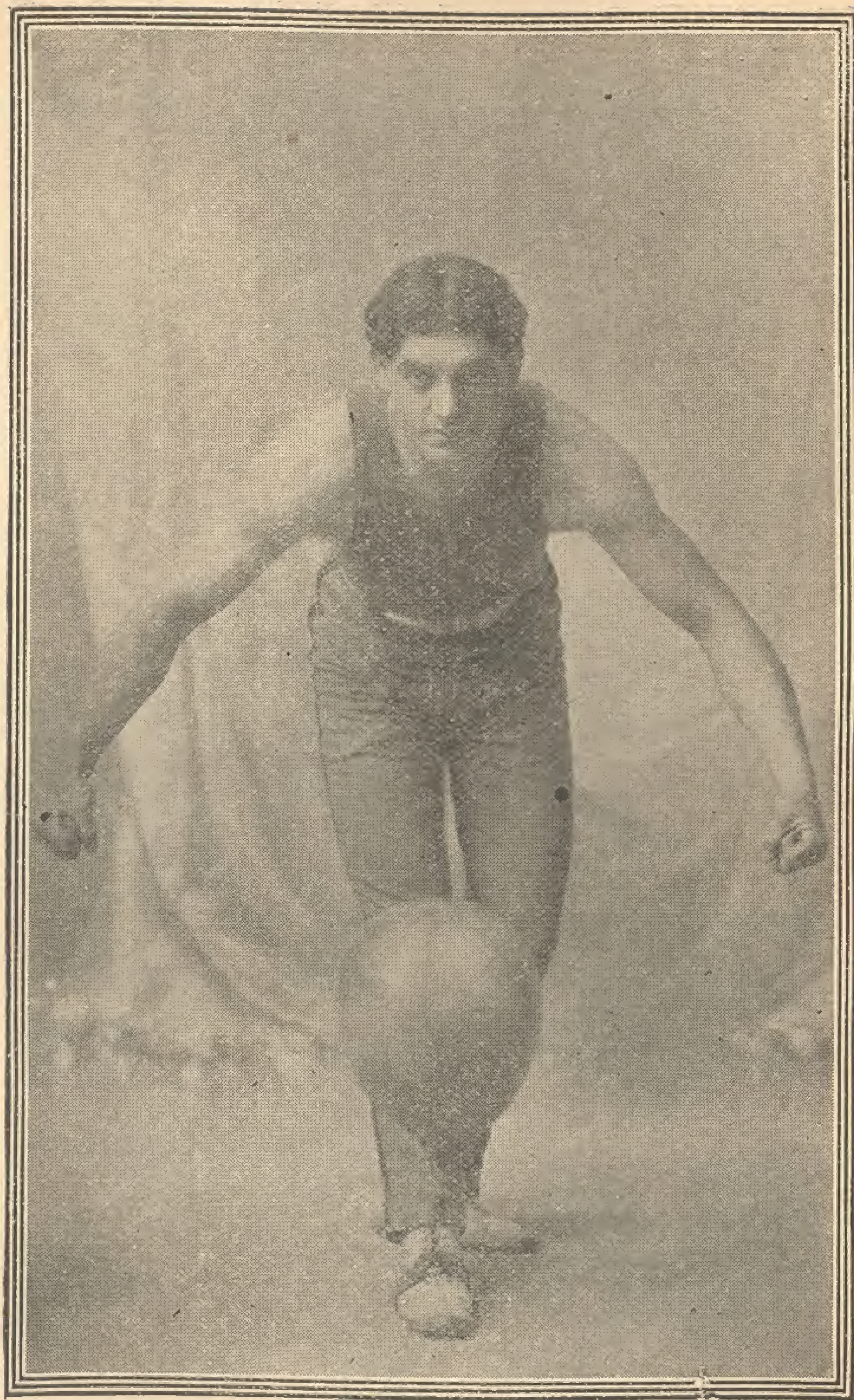


FLOOR BAG—No. 2. FEET AND FISTS.

FLOOR BAG—FEET AND FISTS

No. 2

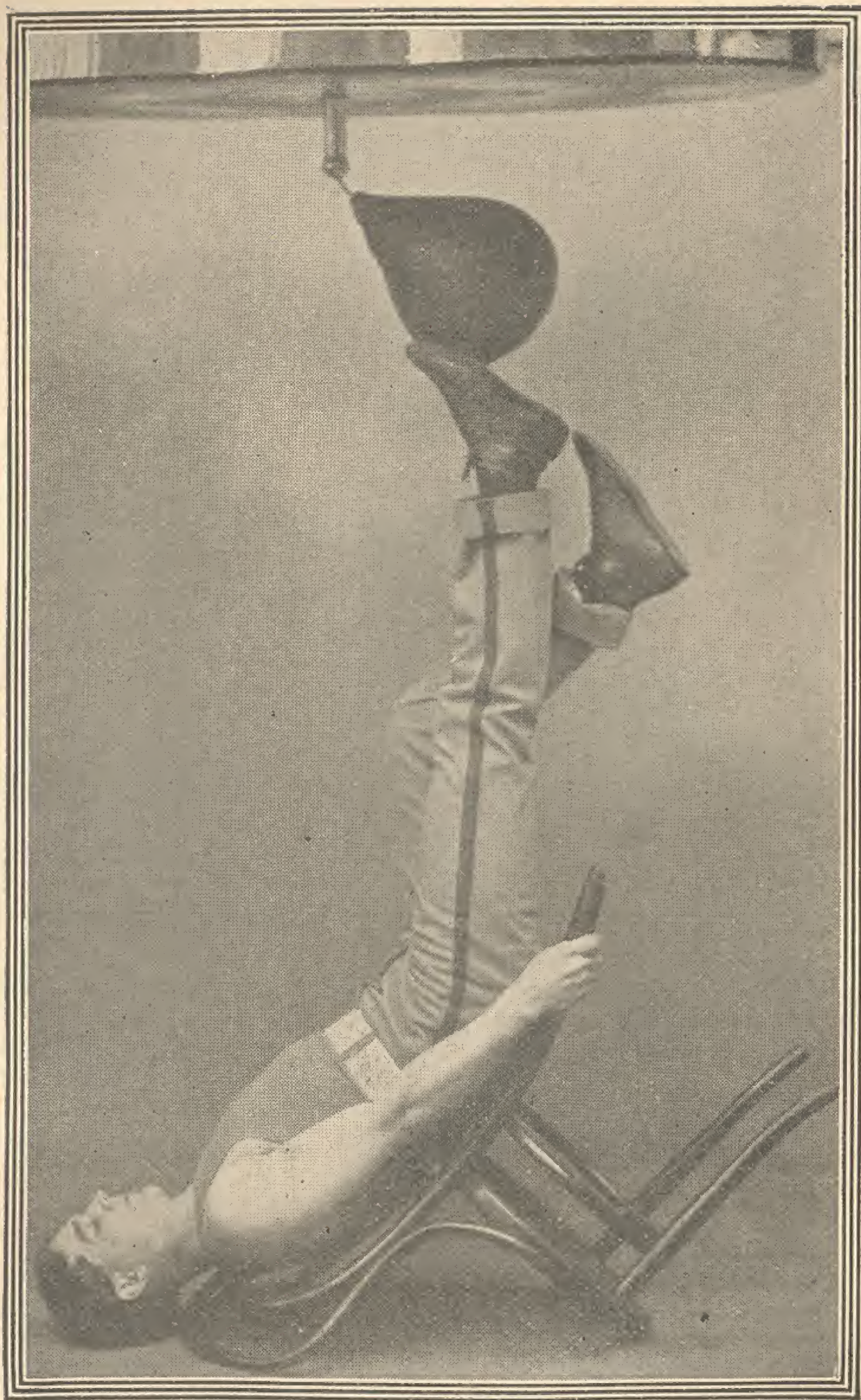
There is a certain amount of similarity between this and the previous movement, the only difference being that instead of punching the bag so it works forward and backward, it is struck so that it is forced from side to side. It is hooked with right and left fists, then struck with the side of the left foot; hook again with right and left and strike with the right foot.



FLOOR BAG STRAPPED TO FOOT.

FLOOR BAG STRAPPED TO FOOT

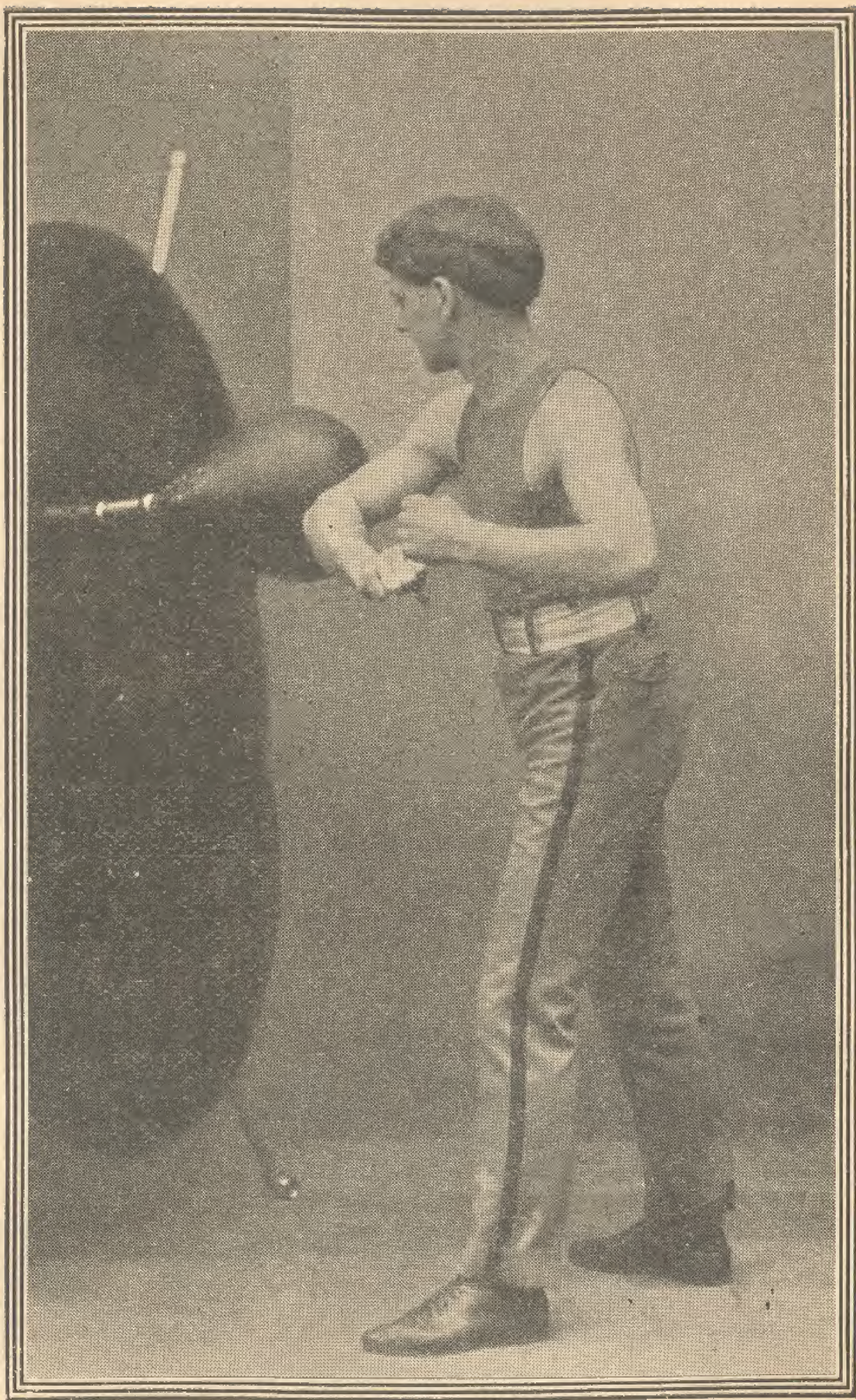
To do this style of punching get a strap about one and a half inches wide with a small ring in top. Fasten the rope of your bag to this ring and after the bag is fastened to right foot put left foot about eighteen inches back from the right so as to steady yourself. Do not bend the right knee but hold it perfectly stiff. Then bend forward and start the bag and you can obtain almost as many movements this way as if the bag was fastened to the floor.



PUNCHING WITH THE FEET.

PUNCHING WITH THE FEET

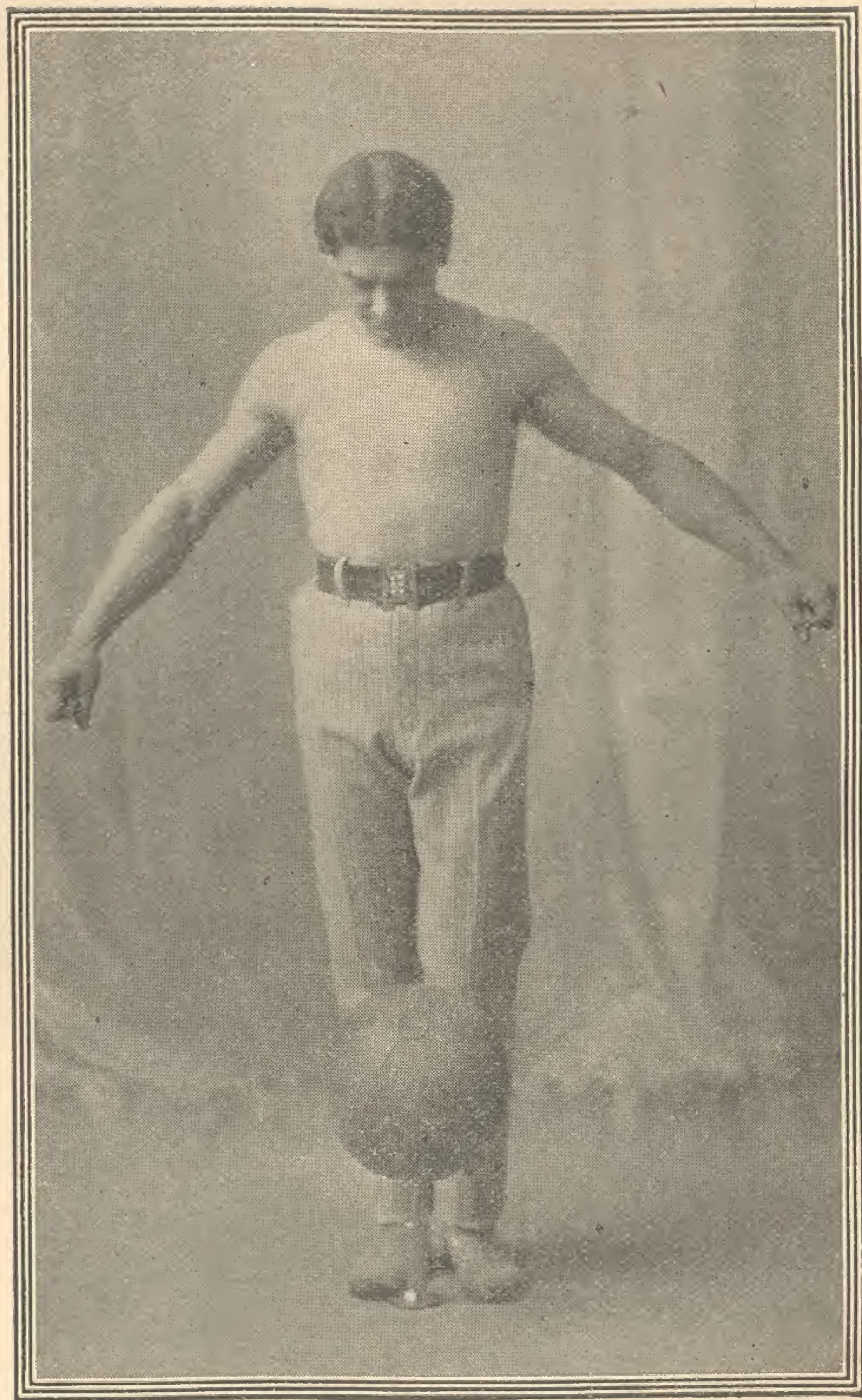
You will find this trick which I originated very difficult at first. Take a chair and get in position as shown in Plate. Then kick the bag with toes of right foot and as the bag rebounds from the back strike it with sole of foot as shown in Plate. Repeat this movement about six times then change and use left foot in the same way. You can get at least half a dozen different movements out of this way of manipulating the bag.



SIDEWALL BAG.

SIDE-WALL BAG

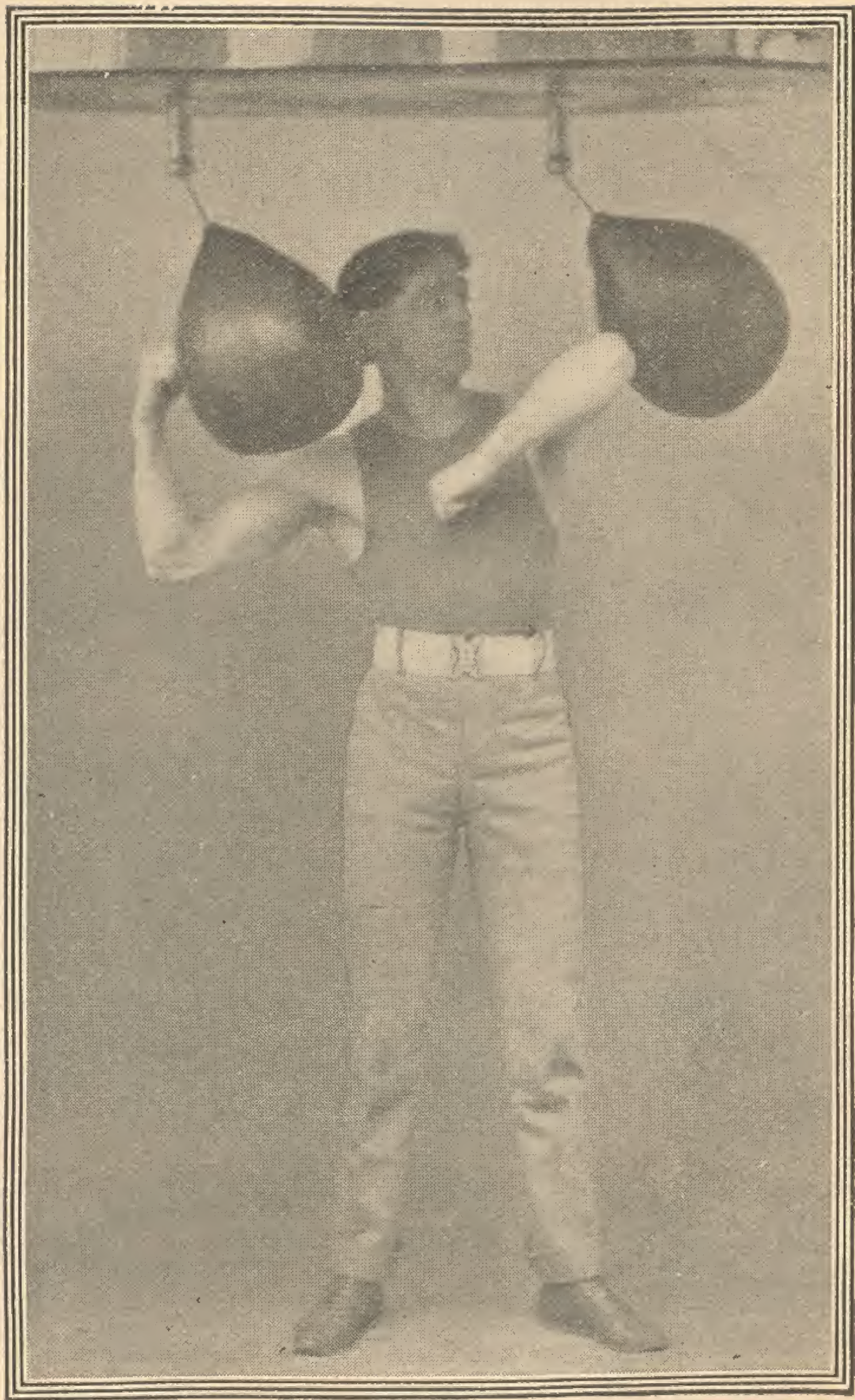
Take your drum and place it against the side of a wall and fasten it securely. Then fasten your swivel in the drum as shown in Plate. And you can get the same movements out of a bag placed this way as you can if it was suspended from top of drum. A solid side wall will answer the purpose just as well.



KNEE MOVEMENT.

KNEE MOVEMENTS

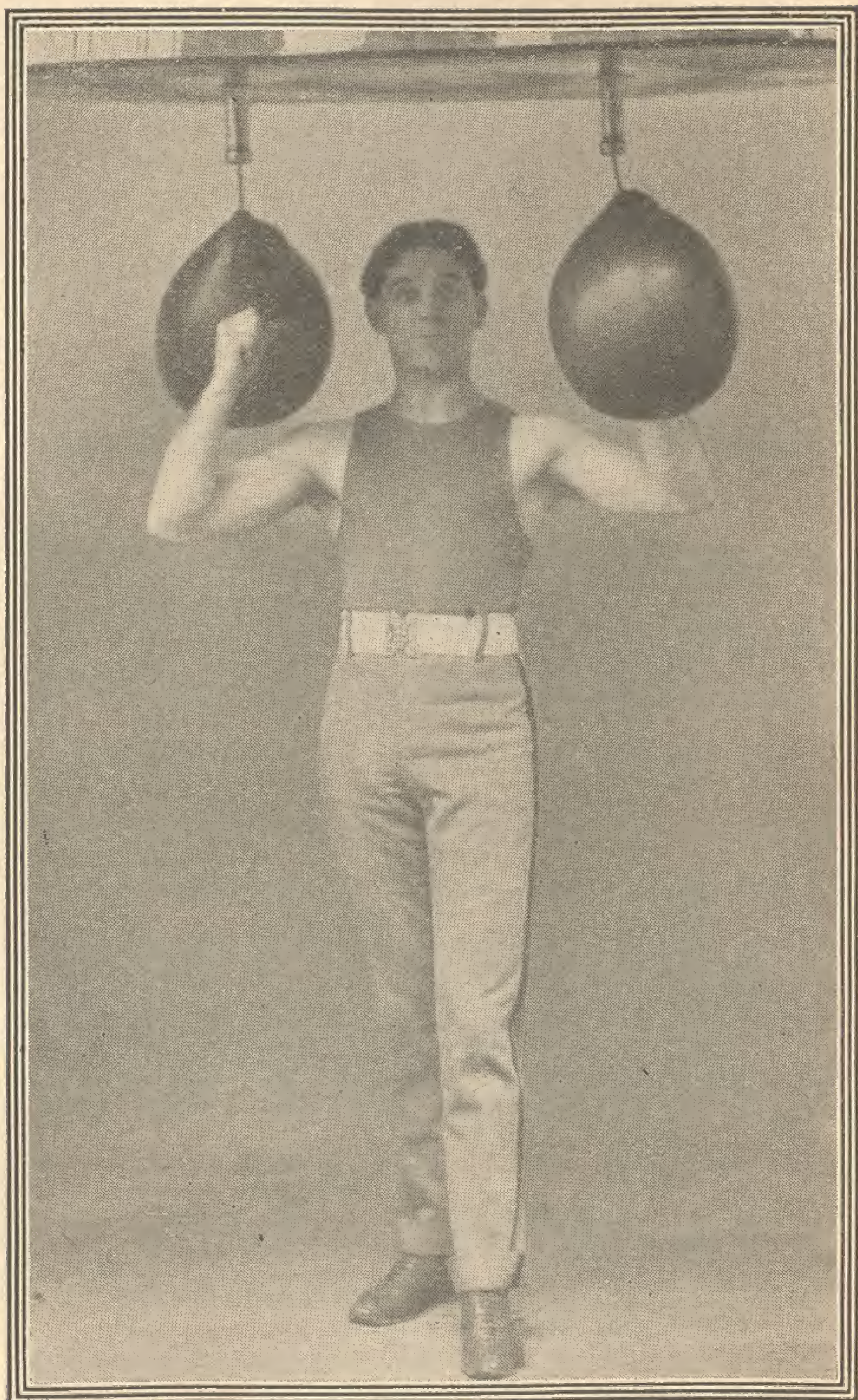
If you care to study the art of keeping a number of bags in motion at one time, you will find it necessary to perfect yourself in this exercise, which is not an easy one by any means. Both feet must be placed close to the swivel and the bag must be held in position by the hands until it receives the first blow with one of the knees. It is kept in motion by alternating the blows of the knees.



DOUBLE BAG PUNCHING—No. 1.

DOUBLE BAG PUNCHING, No. 1

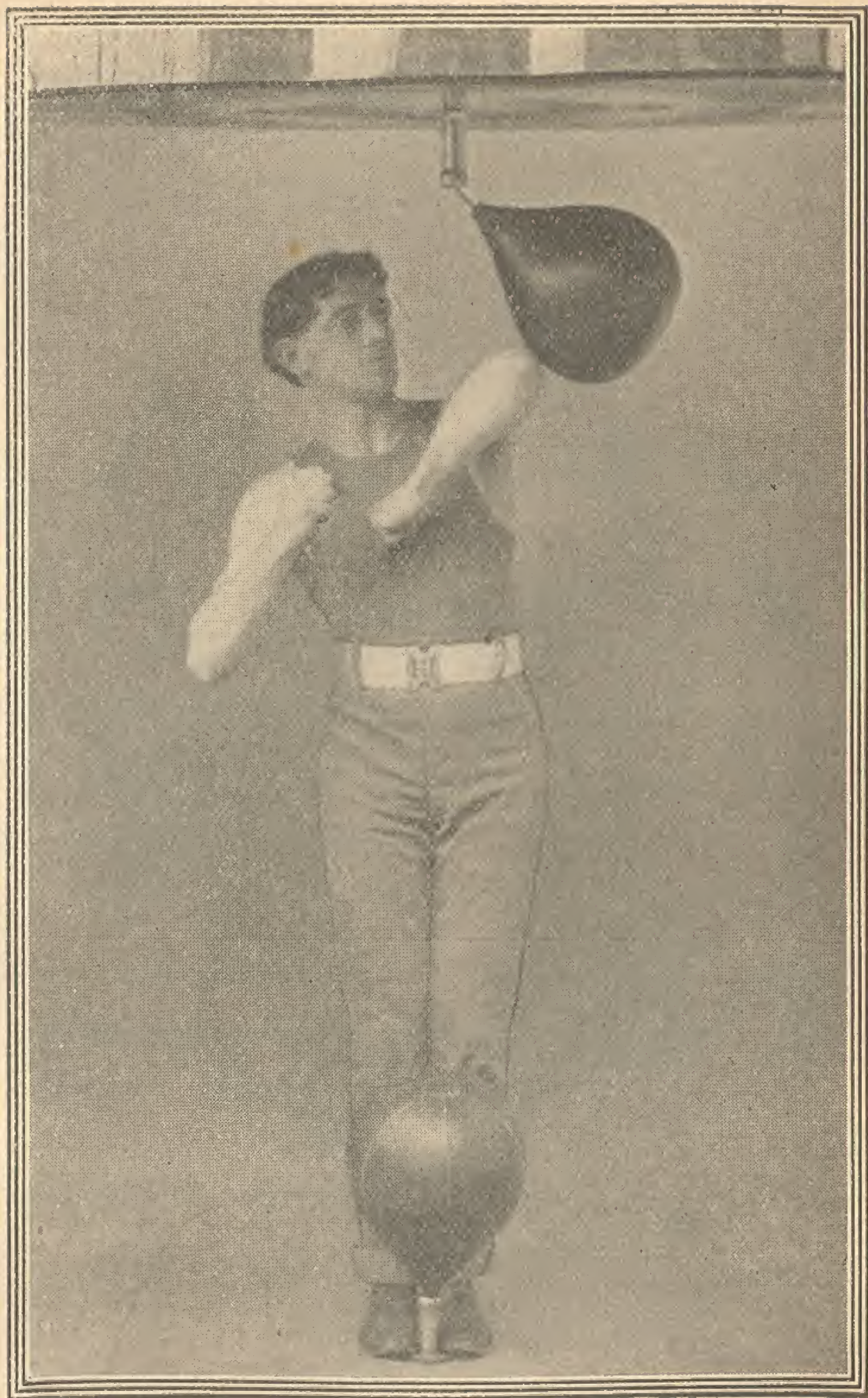
Stand directly in the centre of the two overhead bags ; strike the one on the left with the left elbow and the one on the right with the right fist, sending them both in the same direction. On the return they will strike the drum or platform on the right ; then meet them on the rebound with the right elbow and the left fist. This is a great movement, and it can be varied in many different ways.



DOUBLE BAG PUNCHING—No. 2.

DOUBLE BAG PUNCHING, No. 2

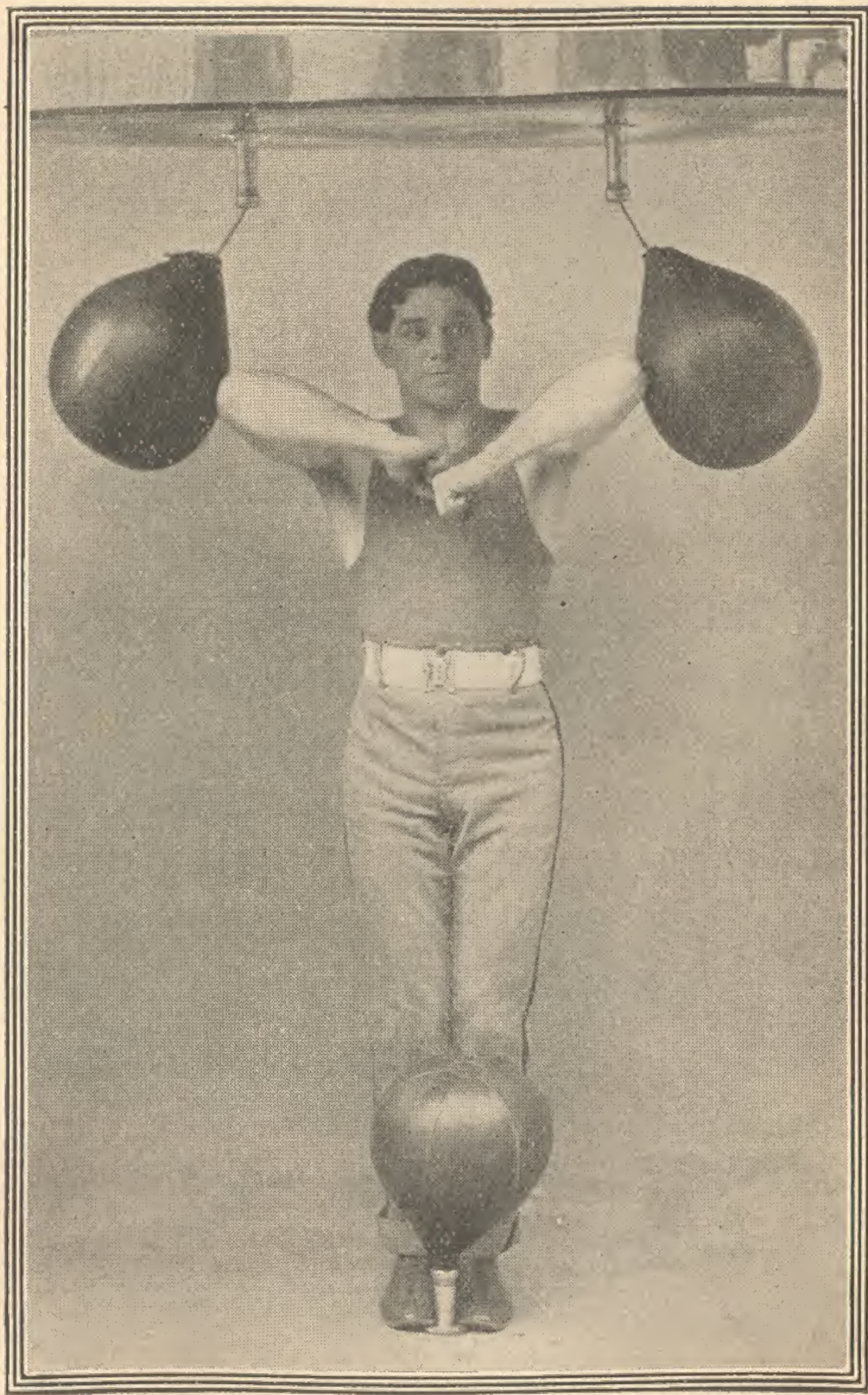
This is a variation of the double bag punching as shown by the previous plate. Stand in the same position as before. With the left fist send the left bag to the front and at the same time strike the right bag a backward blow with the right fist. On the rebound meet the left bag with a backward blow of the left fist, and the right bag with a forward blow with the right fist.



FLOOR AND HANGING BAG.

FLOOR AND HANGING BAG

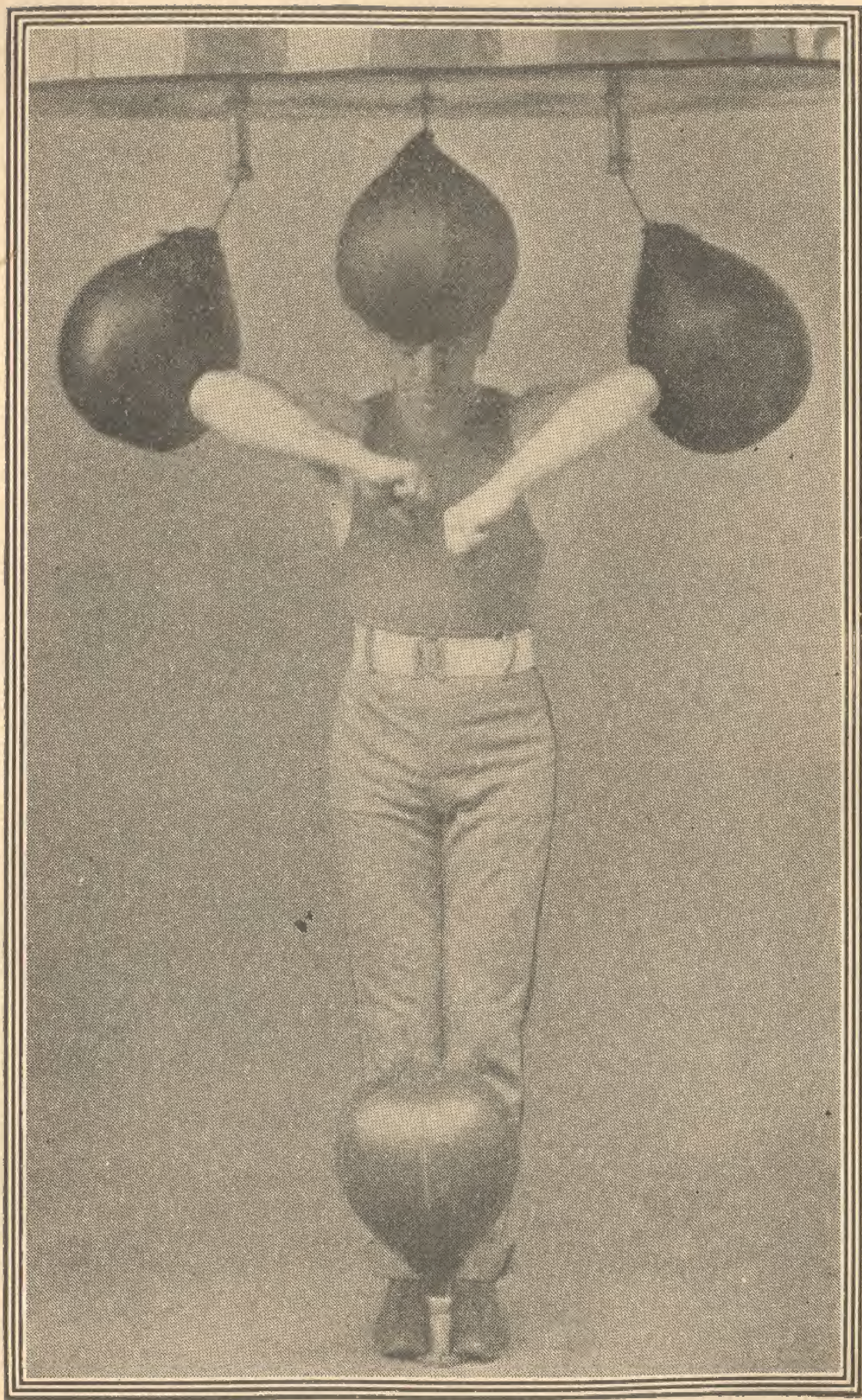
Fasten the floor bag directly under the overhead bag; place your feet close to the swivel, then stoop down and start the floor bag with knees. After you get the floor bag in motion with knees then tattoo the overhead bag with hands. After tattooing the bag try elbow and fists, the movements as shown by the accompanying illustration.



THREE BAGS AT ONCE.

THREE BAGS AT ONCE

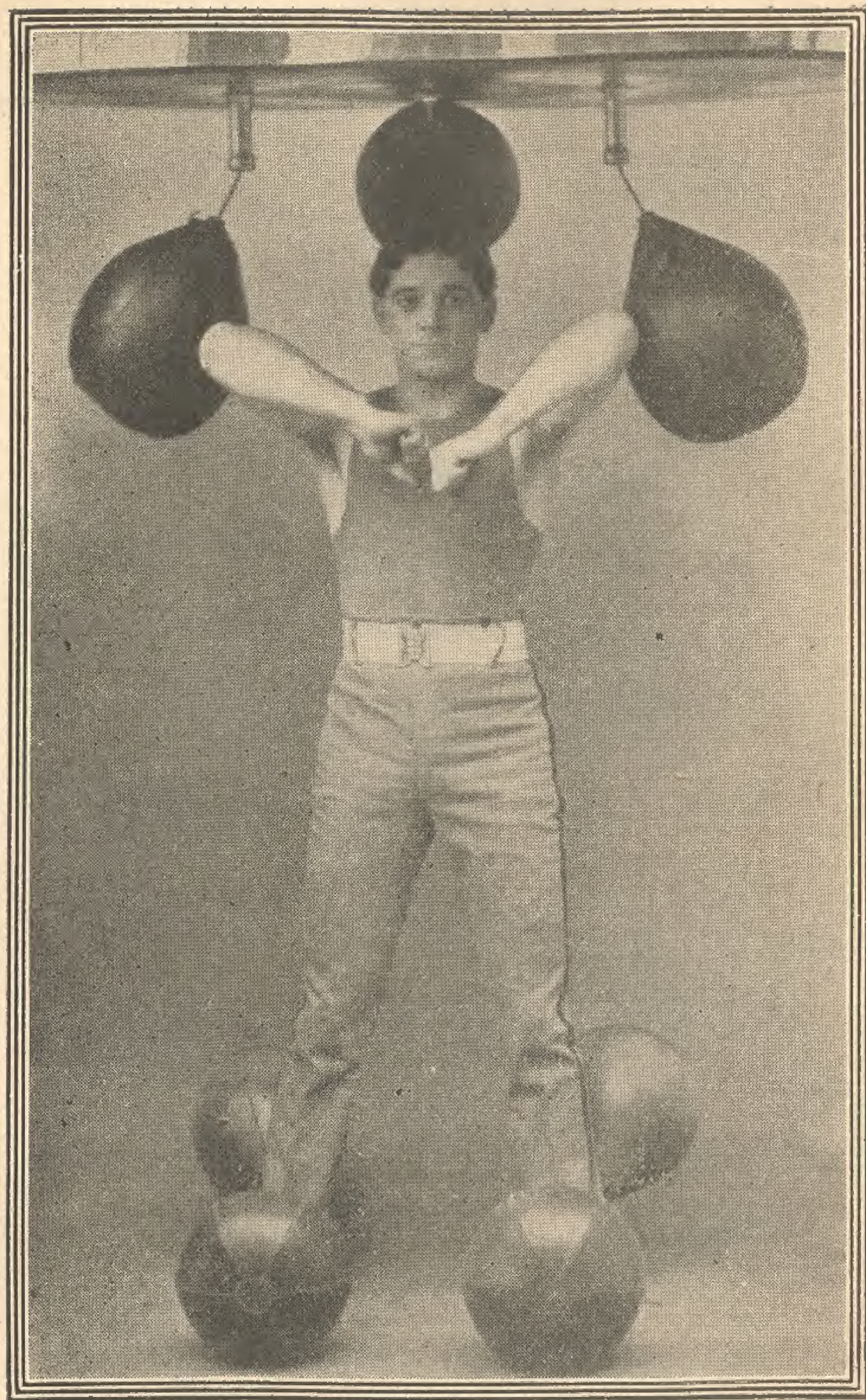
Place your floor bag on the floor directly in the centre of the two upper bags. Then get in position; stoop forward and start your floor bag with knees and after it is in motion strike the two upper bags with elbows, as shown opposite, keeping them moving between the platform and elbows. When this has been mastered, a great many other movements may be tried.



PUNCHING FOUR BAGS.

PUNCHING FOUR BAGS

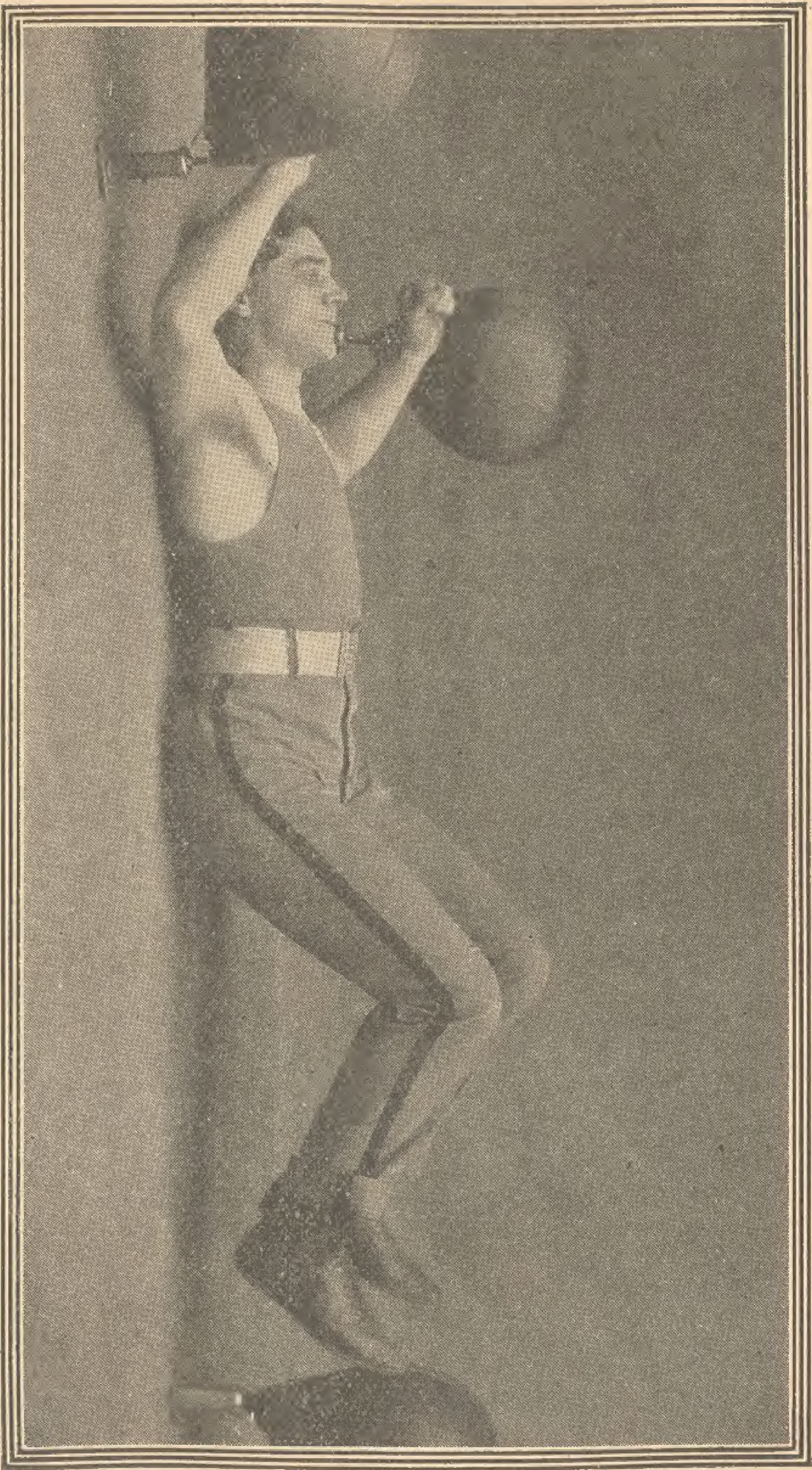
This is simply a combination of other exercises which have already been shown, and the movement is purely mechanical. Start the floor bag first with the knees; then put the centre bag in action with repeated forward butts of the head, and finally start the side bags with the elbows. The trick is easily mastered with patience and perseverance.



PUNCHING SEVEN BAGS.

PUNCHING SEVEN BAGS

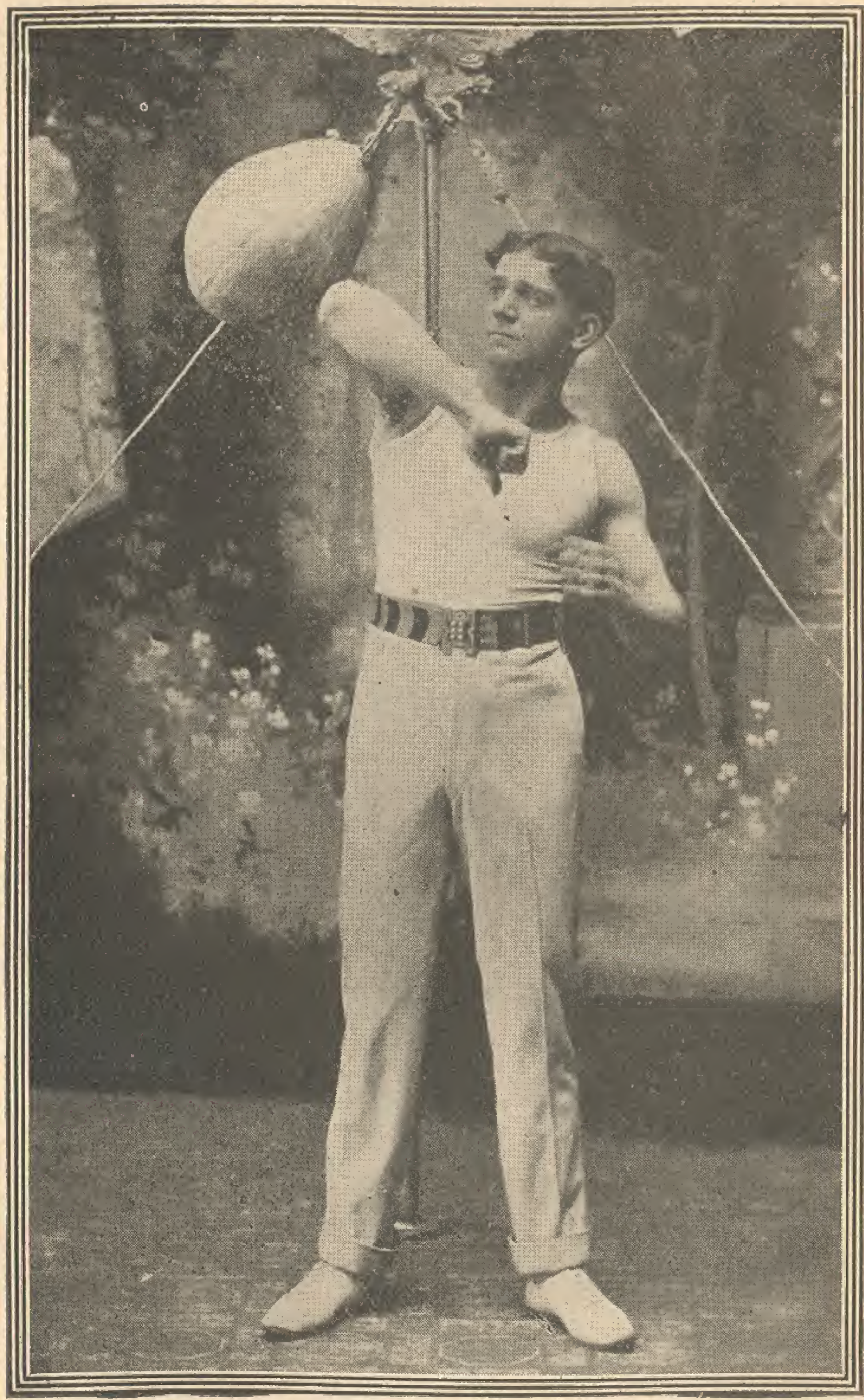
So far this is the climax in bag punching and I claim the credit for it, as I was the first to introduce it in my act before the public. The forward and backward movement of the legs keeps the four floor bags in motion, the head controls the centre bag, which is attached to a short swivel, and the elbows are used for the side bags.



THREE FLOOR BAGS.

THREE FLOOR BAGS

Before attempting this feat first practice with the foot bag, and when you have mastered it, then try the head bags, after which try the three together. The head bags should be at least three feet apart and the foot bag five feet from them. The distance may be changed if height and reach demand it. To start the foot bag, hold it between the feet and give it a sharp kick, but be sure to meet it on the rebound, kicking it first with one foot and then with another, then draw the upper bags towards your head and throw them outward with sufficient force to cause them to rebound; meet them with two fists as they come back, the right fist striking the right bag, and the left fist hitting the left bag.



THE AERIAL BAG.

THE AERIAL BAG

This bag, when in action, revolves on a ring around a pipe, and is capable of many pretty and varied moves. To start it, hook it with the right fist and allow it to make a complete revolution around the top of the pipe; when it reaches its original position, strike it with the left fist, and send it the other way. Back and front elbow work can be introduced after you have been accustomed to it.

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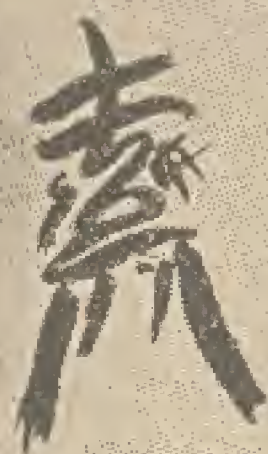
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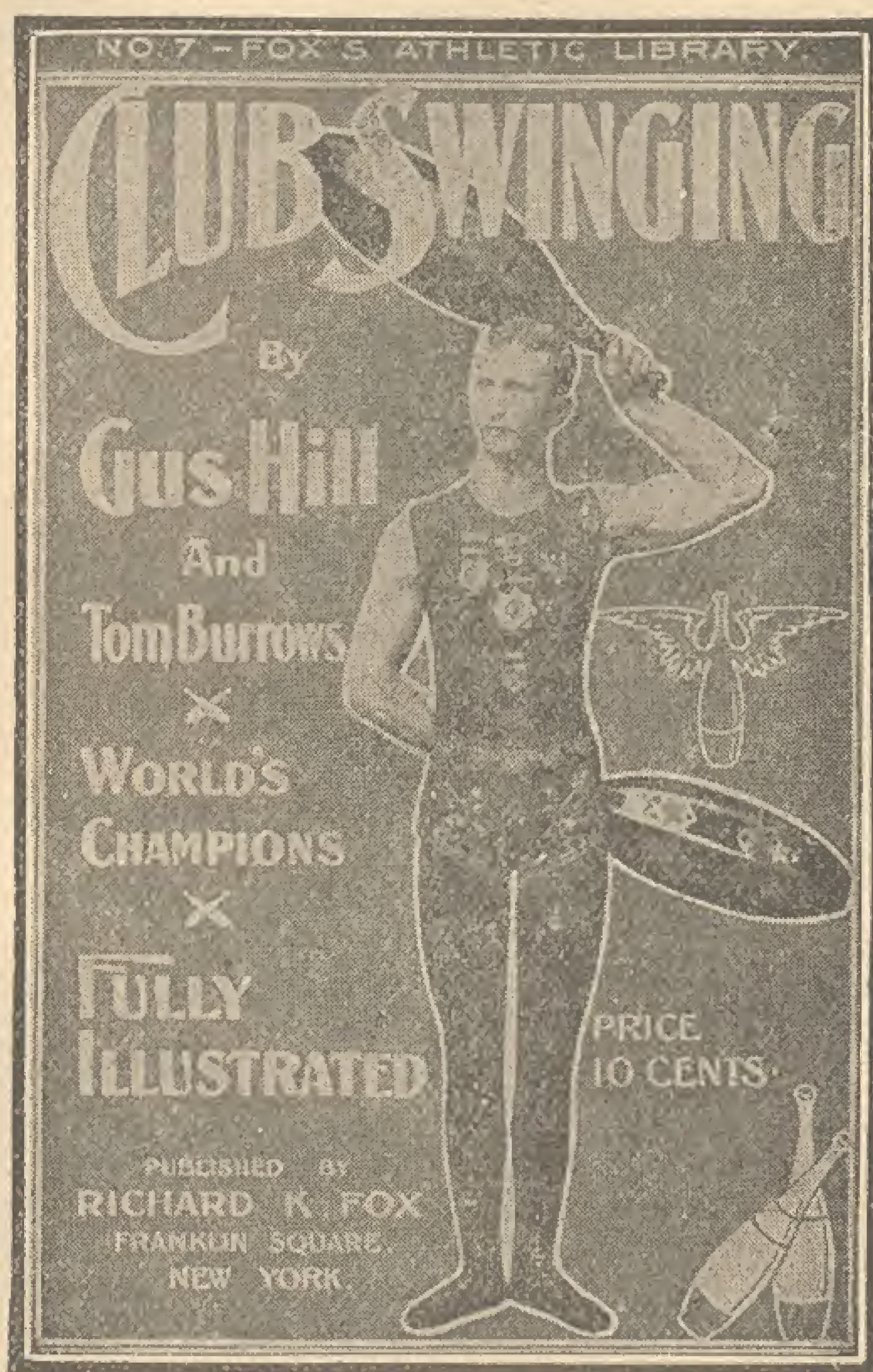
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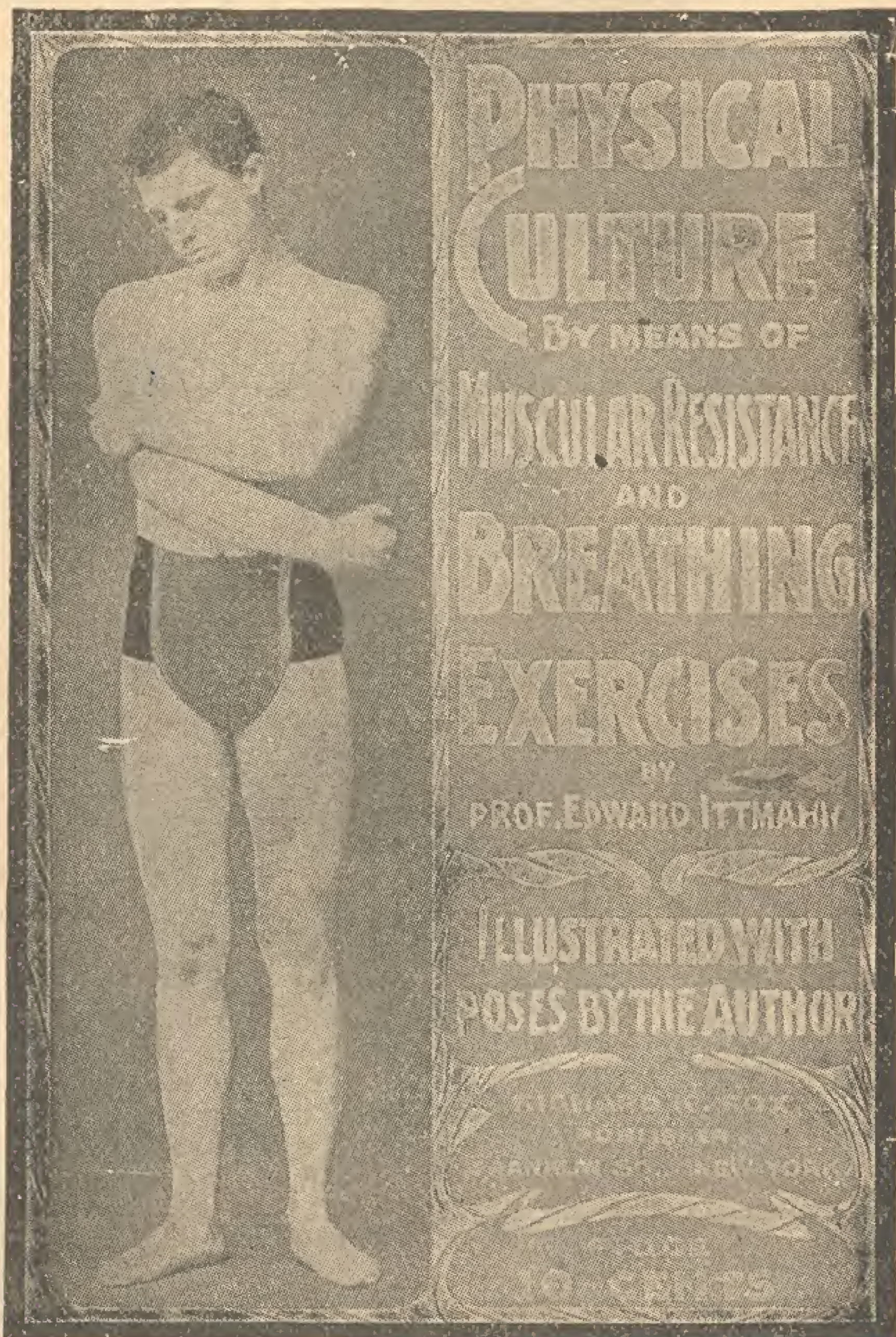


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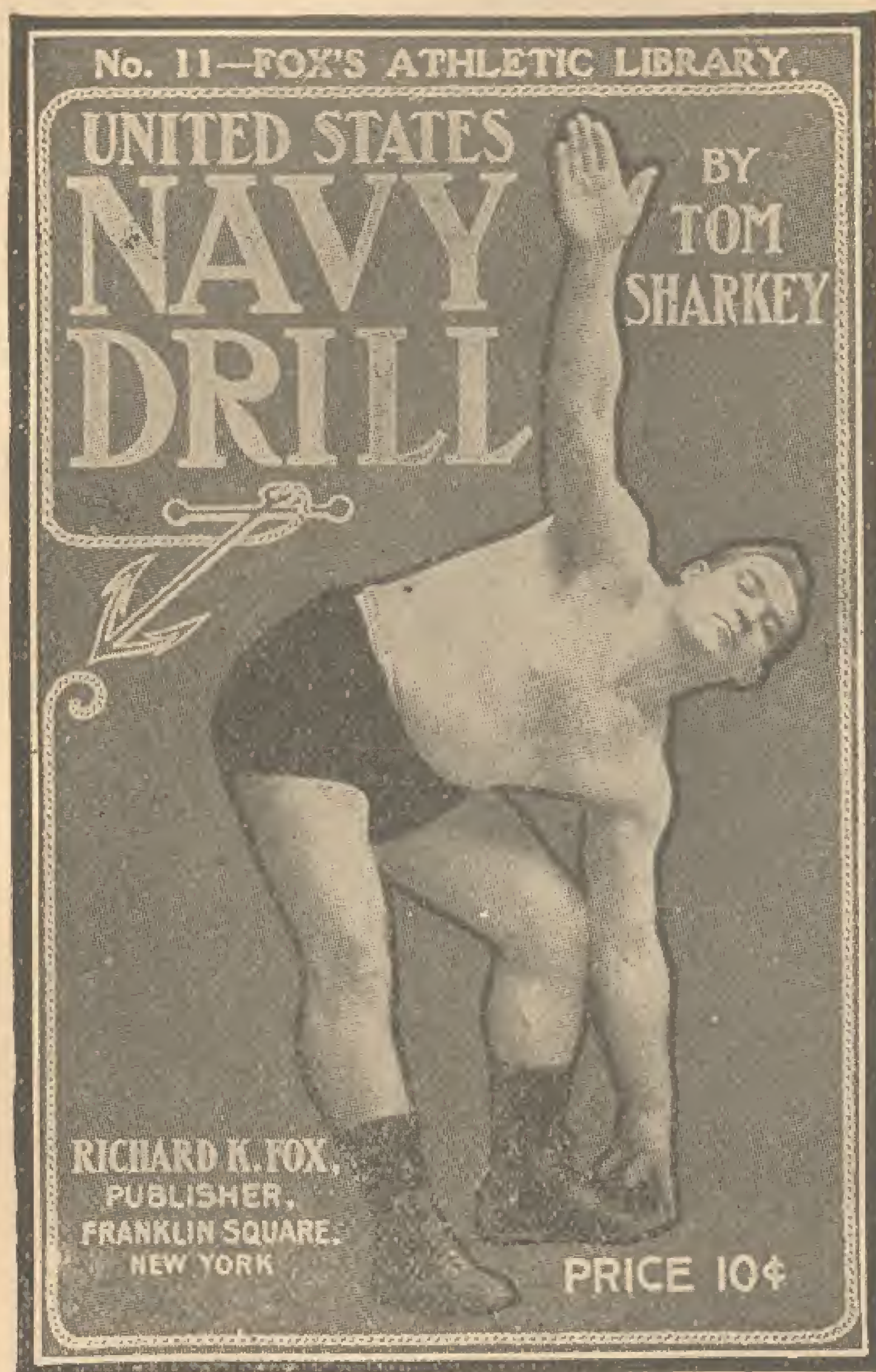


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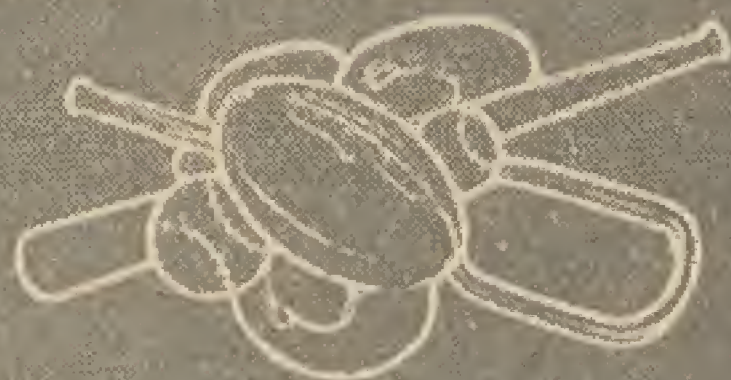
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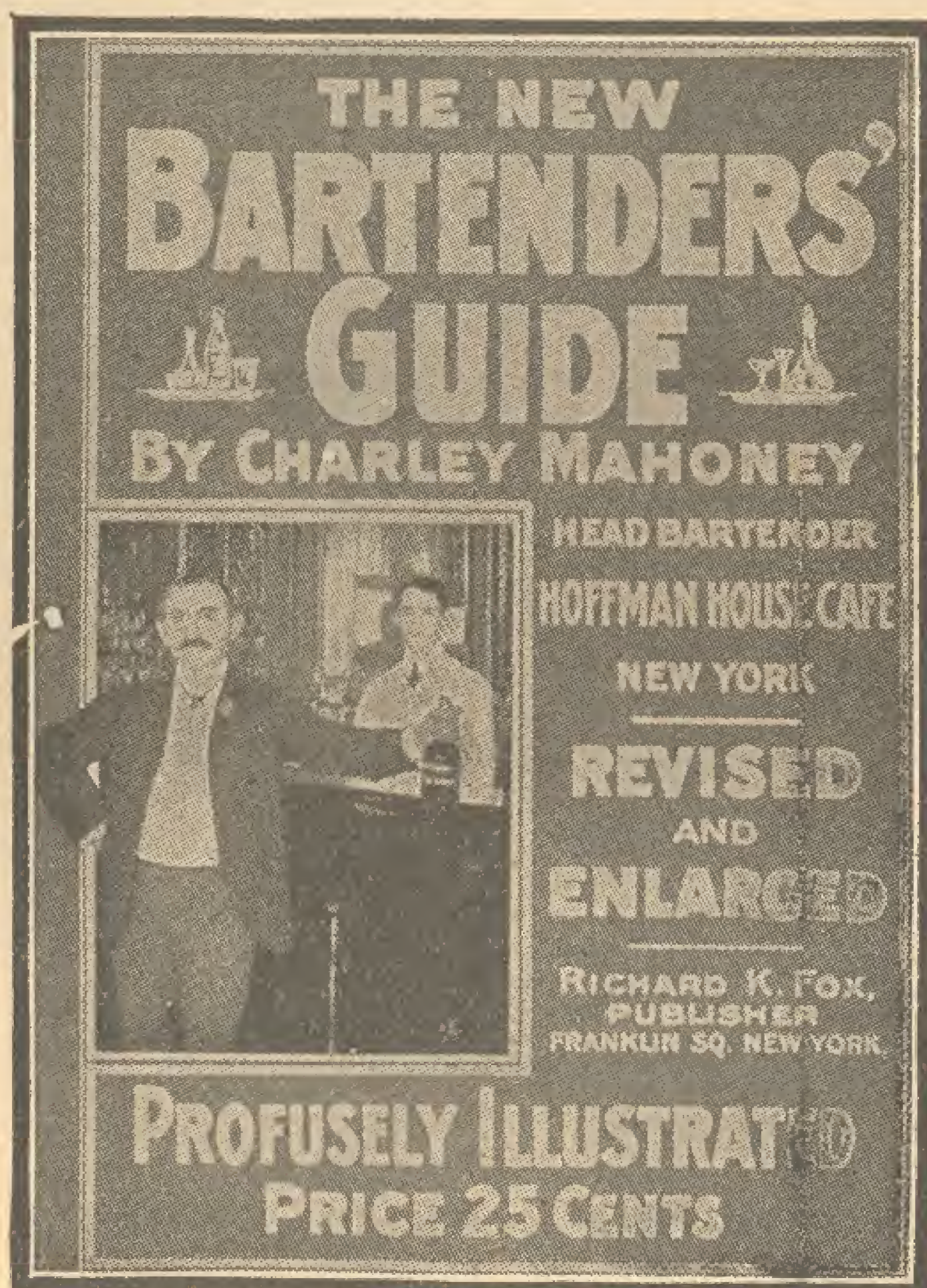
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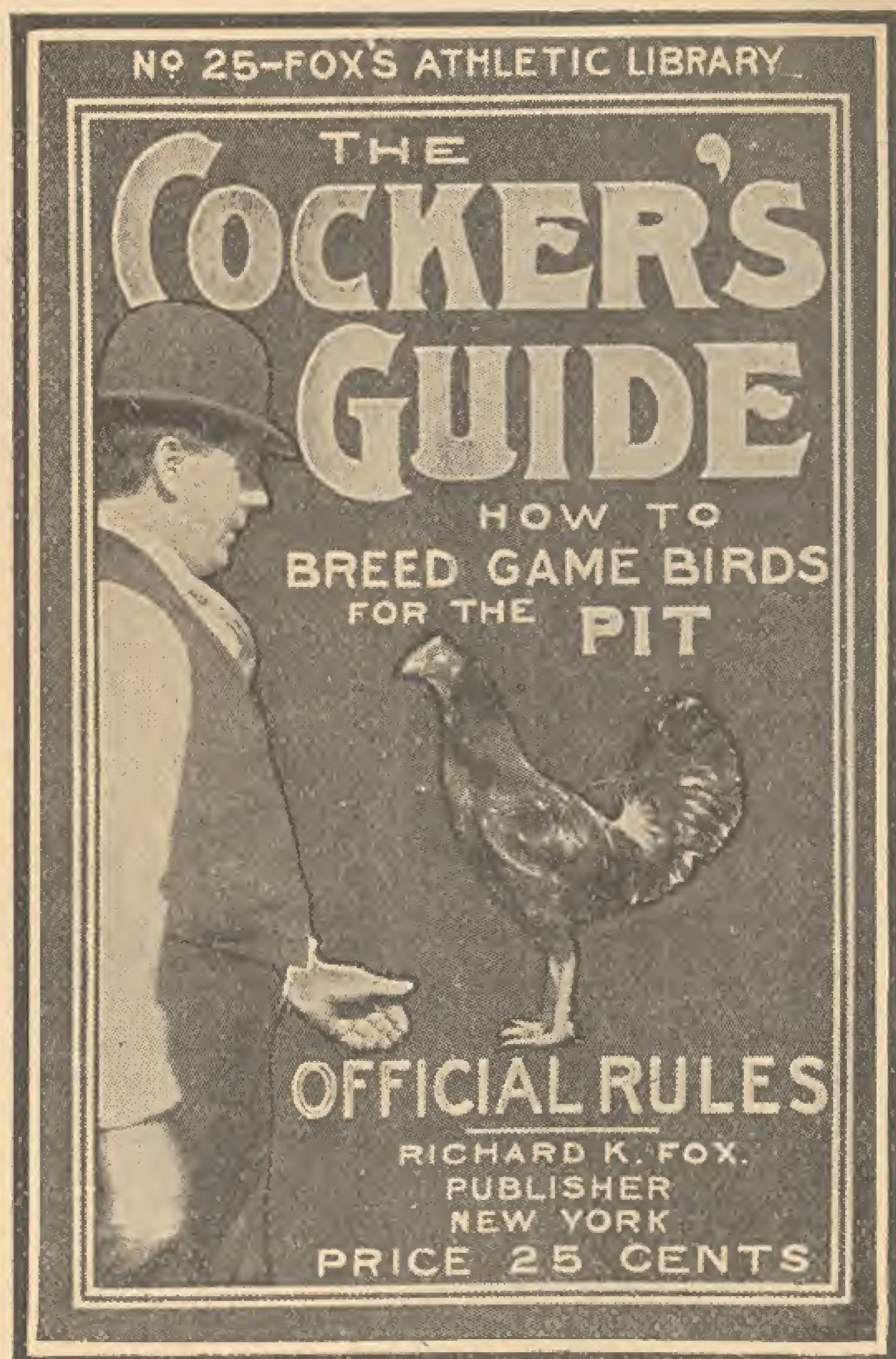
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